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WORLD

DISORDER

JULY 1991 - ISSUE #102

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COVER

The cover was designed by Jeff Tollefson.

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EDITORS Lady Jane Grey Elementary, Lance Exeter ART DIRECTOR Johanna Block, Deborah Bollingbroke-Price PRODUCTION ASSISTANTS Mindy Abramowitz, Deborah Bollingbroke-Price, Helen Goldolphin, Randy Iwata, Robynn "Humming" Iwata, Redd Molan, Chris Taylor, Braden Zino, J. Bradford, the Division 6 class of Lady Jane Grey Elementary GRAPHICS Deborah Bollingbroke-Price, Robynn "a" Iwata, Jeff Tollefson PMT Robynn "tune" Iwata PROGRAM GUIDE Adam Sloan SPINLIST Robynn Iwata ADVERTISING Greg Elsie/Linda Scholten LOCAL DISTRIBUTION Matt Stefflich SUBSCRIPTIONS/MAIL DISTRIBUTION Lydia Schymansky DEDLINE/DELIVERY FRIEND Randy Iwata TECHNICAL SUPPORT Ted 'n' Sue PUBLISHER/ACCOUNTS Linda Scholten HEART AND SOUL the Iwatas, Phil and Landis and their gerbil Marge and Antonio

Disorder Copyright © 1991 by The Student Radio Society of the University of British Columbia. All rights reserved. Disorder is that magazine from CTR 101.9 FM, and is printed monthly in Canada on paper manufactured in Canada. Disorder prints what it wants to, including the CTR On The Dial program guide and the CTR SpinList playlist charts. Circulation is 37,500 copies distributed free to over 230 locations. 12-month subscriptions are \$15 in Canada, \$15 (US) to the states, and \$24 elsewhere. Please make cheques or money orders payable to Disorder Magazine. "When the going gets tough, the tough get going. Bye." - Mr Carlson. Deadline for ads and submissions is the 15th of the month. We want your stuff--send it our way, and if we like it, we'll use it; if not, we'll lose it.

CTR 101.9 FM is 1800 watts of neurotic bliss from UBC to Langley, Squamish, and points beyond. We're also on all major cable systems in the Lower Mainland except Shaw in White Rock. Office hours for CTR, Media Sound, and Disorder are Monday-Friday, 10-4. Call CTR D1 line @ 822-CTR, our offices @ 822-3037, our news + sports @ 222-2487, fax us c/o CTR @ 822-6089, or write Disorder, 8233-6138 SUB Boulevard, Vancouver, BC, Canada V6T 1Z1

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cow's head chronicles

"There's going to be a general lack of lust in the neighbourhood this morning."

Tris North/Sam Shepard

I'm afraid the events over the last 48 hours have left me wondering what kind of sick, twisted, Elvis-worshipping gods I've got living around me. For the last several hours, straight up on the hour, a bald guy dressed in tin foil wearing a cap that says Sport of Spain and dressed in two different cowboy boots comes to my door and knocks three times and yells loudly that he and Heather Locklear will be moving in Wednesday and would like to know if I would like to come for dinner and would like to know if I could bring a few topsheds of Old English 800 and some deli-met free sausage. And that night I dated a woman, who I was sure had all her marbles, lying on top of a dryer in the laundry room with two pieces of pizza draped across her otherwise naked breasts and a pair Depend Undergarments with a large turkey neck sticking out of the top of them. I asked if she was okay and she explained that she had a fight with her husband, a preacher with an attitude and a tattoo that says "Live to Tell" (go figure) who had run off with the bush hamburger flipper from Burger King (male or female, I had no way of knowing). When I saw the turkey move itself I fled down the hall only to find Marty, a guy who lives with his mother in a one bedroom flat on the third floor and whose hobbies included following stray dogs around the park monthly until they lay some cable and then picks it up with his poop-picker and takes it home and examines it for trace elements of illegal narcotics. Marty was on his hands and knees and barking like a hopped up Doberman and I figured that I best leave this poor puppy alone before he tried to pump my leg like he did the previous week when my mom came to visit. My mom in fact just called and announced that she and her live-in-boyfriend Leroy were opening up a combination body piercing studio/ crispy fried chicken and pancake house. It also turns out that after all these years my mom has been hiding a full back tattoo of Joan Valdez riding a donkey. It's a strange world we live in just when you think you know it all you learn something new that fucks you up in a supreme fashion. Could it be that it's all a plot? I'm not sure but the people who live in my building with the exception of Tony on the second floor, a guy who collects donuts and Mel Forme records, are driving me around the bend. My father has decided that he and a buddy of his are going to open the Red Nova and try their hands at becoming professional gamblers. My father, up until about a month ago, had never placed a bet in his life but recently decided that it was about time he started throwing some money around in an attempt to attract some hot babes and ever since he won a few games of chance at the local charity casino he has become a real bitch magnet. I just came back from the 7-11 and they were having a sale on the Joe Louis moon cakes or whatever, so I bought four boxes then took them over to Simplicio and asked them to make me two large vegetarians to go and PD trade them a box of cakes for them. I said I would like the best ones in my bedroom and a delatman has been hanging outsidy demy bedroom window late at night. Well I figure it's all part of something much larger than anything bigger than all of us combined and it's time we grabbed the bastard by the tail and swung it around a bit.

GITL

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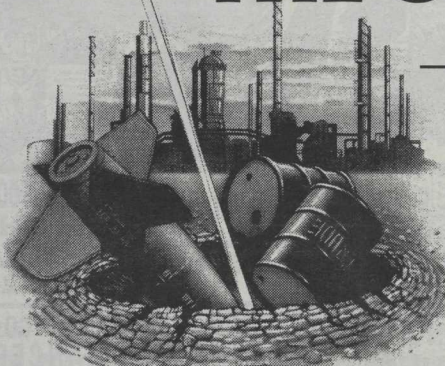
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ALAS POOR MUSHET, WE KNEW HIM WELL

Discorder/Lisa Marr: "DO WE LOOK CONCERNED?" You fucking well should. Never mind regrets, I hold you in utter contempt.

Your list of excuses and tales of spathy do not impress me, and they are ultimately irrelevant. You angered several people with that feature and it seems that I was the only one foolish enough to respond to the antics of a thoughtless pig.

I am not interested in further smearing the reputations of Mike Mike Johal and Patrick Mokrane. However, YOU should know CTR takes the matter of record theft very seriously, and rightly so. And YOU should know that some very serious allegations were levelled at Mike and Patrick concerning that issue. These allegations were made by several CTR members in high standing, and I doubt that the two were ever confronted directly or that any real attempt at establishing the facts was made. But I am not here to hold court. That they should be singled out for such commentary and that I should be named with them has further consequences than you'd probably imagined. You can certainly not claim innocence, if indeed you claim to have done any research or know anything about the station's recent history. YES it IS an implication of theft, and my previous letter and demand for an apology stand.

I don't care if your general relationship is not aware of the backgrounds of that cross-reference. Enough people understood the implication and were disgusted. Even people I hardly know, who were not even aware of the details, made remarks in the manner I did. And if Discorder was anything more than a pathetic shirg with no significant impact in the local mediascape, I would have slammed a libel suit in your face.

It is not your place to assume that I received any of those elusive "review copies." In fact, they never existed. The discs that were used for review purposes were almost invariably the station play copies and reviewers were asked to be quick with

years of the magazine, from what I could conclude.

I have always respected Discorder Magazine for what it was. Nothing more. Nothing less. We are truly blessed citizens to be recipients of a publication that allows its writers to be as incredibly huge pretensions, pedantic, and downright condescending as they possibly can be. Edward Humphrey has nothing on Mr. Mushet.

Dear Mr. Marr, I congratulate you on your immensely wise and clever "Where Am They Now?" article, for I am not certain you believe this but your article is reported to have been more than the brief snippets of information on past employees of Discorder magazine that you probably intended it to be. I believe your article is a dynamic, growing entity, much like Discorder always has been since the halcyon days of yore. Do you require proof? Mr.

area?" I could pick up 4 pirate and 5 or 6 listenable popular radio stations. The stand-out amongst these would be G.L.R. or Greater London Radio [92.4 fm]. A sensible mix of news, sports, and, better than John Peel, live studio sets with established and new alternative musicians/groups; amongst those who I managed to catch: the Cramps, They Might Be Giants, Dave Edmunds, the Replacements, B.A.D., and the Charlatans.

Please tell me how you determined that the "Bees" has a monopoly on new music airplay. There are plenty of alternative stations and, besides England's geography allows many groups to use the small club tour as a vehicle for their commercial success. Groups such as the Inspiral Carpets, Stone Roses, Charlatans, and the "Sell out" Happy Mondays all rode on the backs of the Manchester club scene. Have been

Finally P.J., Radio One is not the censor, the people at 10 Downing Street call the shots on playlist no no's. [Downing Street is right near Big Ben, remember? You must have some travel plans!] Be realistic after 10 years of Thatcher and her Tories how couldn't the B.B.C. be a little dodgy.

I do hope the next time you visit the Motherland you will spend more time turning your radio and T.V. dial. That way you will be able to present your readers with a more realistic impression of the U.K. music scene and the British Public. Maybe next time you should stay more than three weeks!

Yours, Tho' unrecognized thru the "Radio Hell" years: Ian "THE BEAVE" Warren

P.J. replies:

Aw hell, yes, perhaps I should have taken more trouble to explain that I am English and have lived in glorious Birmingham (or near by) for all but the last 4 of my 26 years, during which I have been over here as a student. As this makes your amateur sarcasm null and void, I'll ignore it and just say:

1. I didn't mention Manchester clubs 'cos this article was about RADIO.
2. Yes, Canada has problems, but then I wasn't talking about Canada.
3. I mentioned pirate radio stations and the nasty things that the government does to them if they find them and try living outside the capital for a real taste of those "listenable popular radio stations".
4. Incidentally, the government and the BBC are one and the same - the Beeb's Director General is government appointed, this isn't to say that they have no autonomy. BUT...
5. Dave Edmunds!!!!
6. "The English love their traditions, the Queen, Football..." Yeah, and Canadians are all hockey-playing, maple syrup-drinking lumberjacks - eh?



JEFF'S PITBULL WOULDN'T BITE BUT HE'S BEEN KNOWN TO TICKLE LIKE THE DICKENS.

Mushet — and others who may choose to take a twing at you too — has proven precisely this in his reaction and comments to your article. Mr. Mushet has shown to us in a manner that he could not possibly object, that he has not changed one iota since he masturbated his ego on your pages a long time ago. Mr. Mushet, it seems, not only still has a prick; he still is one.

D MacLean

'OSE A TOURIST IN A FOREIGN LAND?

Dear Airhead/P.J.

Colly goes P.J. a trip to see the Queen. As a CTR alumni and a resident of "Old Blighty" for the past three years, I wonder why my understanding and impressions of the B.B.C., the British public and "regulated mass media" differs so much from your carefully researched analysis. [I guess from this week's is a long time what should I pack?] No, P.J. in the U.K. there is more than 1 radio station for popular music; I seem to recall that on my radio dial in sunny Brixton [a city ghetto

in England during these groups commercialization or "giving in" as you call it. I can assure you that myself and others (even English people) were familiar with these groups long before their appearance on the B.B.C. or the "valleys listened to Sunday night Singles Chart."

The fact is, P.J. the English love their traditions. The Queen, Football, the Singles Chart, the B.B.C., and T.O.T.P. are but a few things that will never die. But seriously mate, the music scene in England is not as bleak as you suggest. For whatever reason groups continue to emerge, sign, and record with or without the B.B.C. Besides, the B.B.C., like the C.B.C. is there to satiate the appetite of Joe or Josephine Average [A distinguished music palate such as yours should look elsewhere!] We have our problems too; Much Music, our own music press, and radio syndicates. I don't think one could ever suggest that our music industry (including the C.B.C.) has been instrumental in signing or exporting as many groups as those that have and will continue to emerge from the U.K. [that is including the B.B.C. and T.O.T.P.]

ALL OR NOTHING

Dearest Airhead:

Once the news hit me, I was ready to pee my pants. I sat in my cold room listening to their music for 43 hours. Yah. It's been a whole year since I was placed in the same room as they to top up and down to their sounds. The day came, and my friend and I packed the car for the long journey to the Cruel Elephant from our home in Maple Ridge. We decided to make the second show since it was such a glorious day and we went skating and riding. We arrived just in time to pay our cover charge. A split second before our money was taken we were told ALL would not be playing for us. Why? We asked the wise man. "I don't know, they just ain't." So there we were. Broken hearted, tried to sit but only farked. What the hell! We sat for an hour, hearing it was just a nightmare. After bumping into Mr. ALL himself, we were told that there was an advertising screw up, and in fact they were only supposed to play one show. At least he apologized to us. Now, now, I make me mistakes, but was it really? I guess we will ALL never know. ANYWAY, we headed to the Luvafair (after changing into black clothing) and found a loud beat. We drank a third of vodka, since that is all they sell. After a few drinks, I was feeling tipsy and I proceeded to dance on one of those big boxes. I felt buzz. It was almost as good as the ALL show may have been, and as the name implies, I fell in love with a girl wearing a Cure shirt. I would like to extend my best satanic wishes to those responsible for letting me have such an ALLfully good time. Hopefully, in the future, another second show will be added to one of those famous rock & roll bands stopping to play here, and even more people can enjoy the experience I had.

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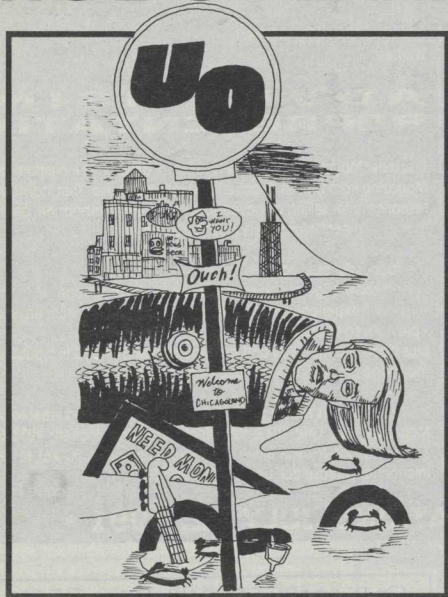
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JULY 1991

URGE OVERKILL



by Redd McJan

I WAITED FOR THE KING IN THE LOBBY OF THE

Hotel California. This was the first time I'd been in that part of the building and I was hoping the natural blonde was gonna come down the rotunda staircase so I could feel like a guy waiting for his date in some '50s movie. Unfortunately, he ended up coming around the other way. We met the other two guys and went across the street to the "A" restaurant. They looked great, just like dates, and I should know I waited long enough for them to "freshen up." The members of Urge Overkill are fascinated by the artistic use of stupid business related sayings (ie, "gone fishing," "out of time") and impressed that you can buy single cigarettes here (although I believe the only reason people buy singles is to experiment with the taste experience and see if they want to invest in a whole pack of the same brand).

Urge Overkill: What are the Canadian equivalents to Marlboros?

Canadians Present: Well the most popular ones are Players and Du Maurier and if you're someone's dad you smoke Export A regular and if you from Montreal you smoke Belvedere.

Urge Overkill: They're all better, they don't seem to ascribe all the same chemicals in them. In America they feel obligated to feed you maximum chemicals... salt peter... they burn faster too.

I won't tell you what brand they bought 'coz that would induce skeptics to think that I'd made profitable ties with the sleazy smoke makin' bastards. But rest assured they didn't buy any of those wimpy 120mm jobs with the perforated filters. Nope, they're real purdy but they're real men too. And they ordered Hi Test, too. Their concert at the Cruel Elephant was full of power and showmanship. They donned their usual lounge outfits but were slowly toning down to adjust to the upcoming summer season. Here's snippets of banter I was lucky enough to weed out of my roommate's Sony WM65F with one of those cereal box top mics.

GERARD COSLOY FROM MATADOR LABEL/CONFLICT

Let's just say that he's an amazing guy and we're worried about him. He's definitely someone who can still keep writing about music and you know where he's coming from. He said a bunch of nasty things about Fugazi that ruffled a lot of feathers, but other than that I can't think of anything he's said that was way out of line. Gerard just did a column on us in the *Village Voice* for the new album and we were really happy with that.

STRAIGHTEDGE

Well, I mean we're definitely not gonna discourage kids from being drug free. Christ, we're too fucked up to argue with them. Just know... let those who choose not to do drugs work the computers and we'll play the music and paint pictures. But we're not saying it's a real bad thing. Fugazi are great and they're supportive of the whole scene, I mean they're into the Didjits y'know and half the Didjits' songs are about popping too many pills and sleeping in your own piss.

VILLAGE VOICE

Practically dictates what's happening musically. I mean, they really know what's going on.

'70S MUSIC

Talking to us about Kiss as an influential part of '70s music is like talking basic addition with a mathematician who is currently writing his thesis. As far as I'm concerned, people don't listen to enough Hot Chocolate. Soul is good. Mostly we listen to the obscure stuff.

FUN THINGS TO DO IN VANCOUVER

(Some stuff about a girl on acid falling out of a truck and it being a "steak and eggs kinda momm" at 4:30pm) We also go to strip bars, I mean not as tourists but as total fans. The strippers here are athletic champions with not routines but performances that our own act could probably benefit from. A strip act in the States is just like some white trash down on her luck whose had a couple of kids and gets beaten with a broken beer bottle by her biker boyfriend every couple of weeks. Here it's an arty knock, we're not yelling baby or shower or nothin'.

LARGELY PISSED OFF ABOUT

We have the best press, I don't understand it because every time we go into a town where we're getting it we go into the record stores and our albums aren't there. That's really frustrating; it's frustrating for us and it's frustrating for the people that are getting into us.

BEING WHITE GUYS

Although we listen to a lot of black music we definitely think that the thing with white guys trying to act black is pretty stale. We are hard line drivin' rock'n'roll 'coz it all boils down to makin' the kids happy. That's what we're here for.

TV

Let's keep this to music, so many fucking bands are talking about TV now with the Partridge Family and all that shit. Christ, who cares? I mean Michael Landon is dying and he's struggling to survive and that's what is important. We wrote him a note to let him know we're with him and everything, although *Highway to Heaven* isn't our favourite product of his work, it's definitely a thoroughly misunderstood show.

'ZINES LIKE SPIN

They're afraid of sinking so they pledge their allegiance to REM and the Butthole Surfers 'coz they feel they owe it to them. If they're gonna get in there they gotta get hyped about all these really good bands that do have something to say before it is too late.

CHICAGO MUSIC SCENE

What can we say about Al Jourgensen except that he's around and he gets us good drugs.

GOOD DRUGS

Never buy anything off anyone who's not already a total scumbag addict.

CHICAGO COMIC SCENE

The back of *Supernic Storybook* was done by this guy Daniel Clowes of *Fantagraphics* books. He does a tri-annual comic called *Eight Ball* and we read it, worshipped the guy, looked him up and found out that he lived a block and a half away from us. His stuff's great, we recognize all his characters. There's the guy from the go-nowhere garage band and the wino... Everyone's always goin', "Oh man, he's so negative," but he totally just draws what he sees. That's Chicago man, everybody's bummin'.

THE CRUEL ELEPHANT

Never seen anything like that place. Is it having financial trouble? Can we jam there now?

PROMOTION

Can we give you guys a photo so we don't get crammed in beside the want ads or something?

Three of America's most exciting men through the media window. It ended with some satire about sensitivity, Blackie does an excellent impersonation of a preacher holding a Bible and calling in on his neighbour for one of those *Crimestoppers* shows. After that, they'd figured the you-know-what was dry enough (Shitheads that think "water = content" should be condemned to a life of sobriety) and then the visuals became more important than text so this is it. Someone told me to form an opinion of them, so I'll say that anyone representing today's tunes that dis Kiss and the Partridge Family are gods to me — and they let me use their bathroom, I had to put toilet paper on the seat, but that's OK, I understand.

CiTR/DiSCORDER JOB OPPORTUNITIES

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For more information, call Station Manager Linda Scholten at 604/822-3017, or write CiTR Radio, #233-6138 SUB Boulevard, Vancouver, BC, V6T 1Z1.

Starting date is July 31st. Send your resume and covering letter to CiTR, Attention: Hiring Committee.

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Discorder Magazine is currently looking for a dynamic individual to join That Magazine from CiTR as its advertising representative. That individual will be responsible for selling all advertising space in the magazine, and ensuring that all pertinent information is collected on time.

The successful applicant will have:

- good knowledge of and appreciation for the magazine
- previous experience working in a deadline-centred work environment
- previous sales experience
- plus good graphic skills and an understanding of desktop publishing and magazine production techniques would be nice too

Interested parties should send a resume and a covering letter to Discorder Magazine, c/o CiTR 101.9 fm Attention: Linda Scholten, #233-6138 SUB Boulevard, University of British Columbia, Vancouver, BC V6T 1Z1. For more information, please call Linda at 604/822-3017.

• **DEADLINE FOR APPLICATIONS: JULY 12, 1991** •

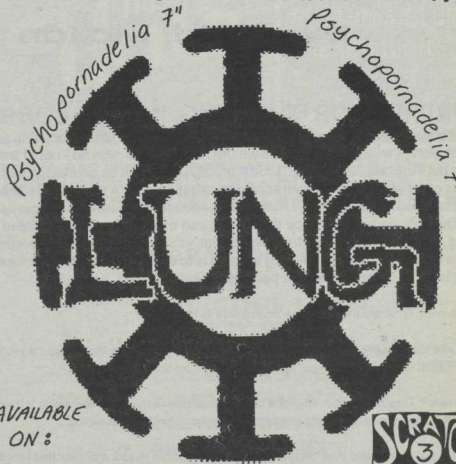
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FIREHOSE are a trio from San Pedro, California. In specific, they are Mike Watt on bass and vocals, George Hurley on drums, and Ed (ROMOHIO) Crawford on guitar and lead vocals. Mike and George were in the early '80s SST band the Minutemen before their friend and guitarist/vocalist longeviter for the Minutemen, D. Boon, was killed in a car accident — this bringing the influential trio's career, in that form, to an end in 1985. Sparks of life from the Minutemen as a musical entity were still smoldering and Ed (ROMOHIO), who was a devoted Minutemen fan, began a rumor that the surviving Minutemen were looking for a guitar player. He phoned Mike Watt long distance from Ohio to ask for an audition even though Mike Watt initially denied any reformation rumors. Before the length of the average Minutemen song had elapsed, Ed was in San Pedro banging out Minutemen songs on his guitar in an ad hoc audition. Mike liked the young Ed's energy and decided to give him a go despite Ed (ROMOHIO)'s relative inexperience. George then received the long awaited phone call from Mike — they were going to play again. The name FIREHOSE came from a line in Bob Dylan's "Subterranean Homesick Blues."

FIREHOSE have released four LP's to date, all of them dedicated to D. Boon: *Ragin' Full on (SST)* in 1986, *If n (SST)* in 1987, *ROMOHIO (SST)* in 1989, and the new one on the major, *Flyin' the Flannel (Sony/Columbia)*. FIREHOSE will be playing the 86th Street Music Hall with the Feelies on June 30th. Disorder spoke with Mike Watt on a very bad phone connection from San Pedro.

Disorder: What's it like in San Pedro?

Mike Watt: There's only one club and it plays heavy metal.

D: Oh, really, so where do you go to play?

Watt: We have to go up North to Hollywood or into Orange County or Long Beach. There's a great place called Bogart's. It's in a burned out mall. It's one of the only places there that's open, but it's a great place and it's also the closest place to San Pedro where we can play.

D: Where do you practice?

Watt: Well I rent; there was a fort here — Fort MacArthur — and they closed it down and did different things with it, but part of it stayed to the city for a cultural center. I rent out the officer's head. They used to go to the bathroom but then I made it into a practice pad and rented it from the city.

D: What kind of music are you listening to these days?

Watt: Stan Getz died! You know Stan Getz died last night...? I see the old man do acoustic jazz, you know live. I go to see Punk rock but really nothing in between (laugh).

D: Is there anything outstanding in your record collection?

Watt: Well we tour a lot and we go through tapes in the van big time. A lot of kids give us tapes at the shows...we listen to a lot of those and I can't remember all the names but you can imagine how much time we spend just literally driving and going through hundreds of tapes a tour (laugh). This tour is only ten days, so it'll only be like thirty (laugh). But I hear a lot of stuff — what's going on, you know, on the

level, like where we are playing in the clubs! I don't really know what's playing on the commercial rock radio.

D: Is FIREHOSE still influenced by jazz?

Watt: Well, me and George, going back to Minutemen, we heard from records. We're really not trained. Edward, he knows trumpet. I like the way those old guys fuckin' play, man it's intense. The bebop kind of '50s jazz. I'm kinda put off by fusion (laughs). I'm influenced by I meet like Thurston Moore from Sonic Youth, and Gary Lee from the Screaming Trees.

D: Are they friends of yours?

Watt: Oh yeah, yeah, in a lot of ways there's the whole community. I know there's this thing called alternative. Really what it is, is the latest vaudeville bands. All we influence each other, man. It's been twelve years I've been doing this. To make it interesting and fresh and things like that I really get involved with the other people doing it, even though, we're in San Pedro all by ourselves. In a way, San Pedro is a thesmos belt (laugh), you know what I mean, there's a danger, I think, I used to see this all the time with bands that would move up to Hollywood. Soon enough you are too involved, you're too in, you lose yourself. They stop writing songs. They just become part of the big thing. That's the other side of it. The danger of it, San Pedro's pretty cool that way (laughs).

D: You once said loss and renewal is what FIREHOSE is trying to get over to people — Do you think this still applies?

Watt: About D. Boon getting killed? (pause) No, I think that's fair to me and the drummer but not really to Edward; he was never a Minutemen.

D: Has a song for D. Boon come to you yet?

Watt: (Pause) That's really hard for me (pause)... yeah, one day... too intense for me I tell you. Me and D. Boon's experience together, you know, I don't want to trivialize it like a little thing. How could I sum it up in a song. It would be ridiculous! That's what's neat about music, how you can do that, you can make a song about something.

D: Do you ever play Minutemen songs live?

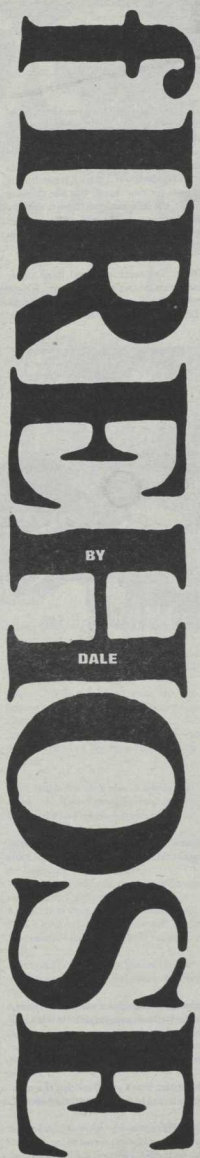
Watt: No, I don't ask Edward to do Minutemen songs. I don't think it would be fair.

D: Is the label New Alliance, (Minutemen's own label), still in existence?

Watt: Yeah, but when D. Boon got killed (pause) maybe a year after, I sold it to Greg of SST because I couldn't run it by myself.

D: What bands are on New Alliance?

Watt: Oh man, well, me and D. Boon started that in 1980 to put out records that no one else would (laugh). We did Hüsker Dü's first album, all the Descendents' records and a lot of the Minutemen records. Punk rock was more than just a band, even. It was putting on your own gigs, starting your own record company, the whole thing. So it was just an extension of that.



D: Why did FIREHOSE change labels, from SST to Columbia?

Watt: Because this is me and George's fifteenth record... we did it for the distribution, you know, really. It's not a big deal like where we get a lot of money or we're moving to a new level or anything. Big labels are scary, so many guys go down.

D: Will you survive?

Watt: Yep, if I can survive D. Boon, I can survive Corporate America. The workers I've met at the company have been nice. But its scary.

D: Do you feel any pressure from being on a major label?

Watt: No, I recorded that record with my own money. I don't plan to change, really, the way I've done things. Maybe distribution, I mean it was really bad. Rough Trade just went under. I think SST will bounce back. Do you know about Dos? (a musical project, including Kirk, bassist from Black Flag, that Mike Watt worked on between the Minutemen and FIREHOSE) Well, we're gonna make another record. So people shouldn't think like I'm burning bridges or anything like that.

D: Are there any other collaborations being worked on?

Watt: I don't think so. George or Edward? No, it's been easy for me because I live with Kirk (laughs). I'm just trying to show that because it is Columbia it didn't change us. I think that kind of change would ruin the band. It would be terrible. Who would want to hear commercial FIREHOSE? I wouldn't.

D: What was it like working with a new producer?

Watt: Well, you know when I get a producer he's usually an engineer. In a way he's like a fourth guy. This guy's neat, Paul Kolderie. In a way he was like radio Tokyo, an east coast version of the stuff I went through in the '80s, Ethan James, people like this. Guys that don't give you any attitude, don't have any vision for the band. They try to capture what's happening.

D: What was captured on *Flyin' the Flannel*?

Watt: This record is much better than the last two (laughs).

D: In what way?

Watt: I played better. I got four bass solos, which is kind of ridiculous. I was overcompensating for that last record though. I laid back on the bass on that FIREHOSE album. I took it easy. I'm better, I think, when I am more confrontational (laughs). I blew it, OK? And I kind of overcompensated trying to make up for it with this record. That's why it was two years too. We wrote a lot of songs. I wrote a lot of songs so I could have a lot to choose from. ROMOHIO we had to use everything including stuff from Ed's living room and little drum solos. I want to go in with more. If I'm good at anything, it's probably editing... editing my fuckin' songs, cuttin' out the shit. I wrote thirty songs for them and we ended up with thirteen.

D: What will happen with the other

songs?

Watt: Who knows, maybe they'll end up on other records later down the line. Here's what strange about FIREHOSE that wasn't like the Minutemen. With Minutemen we recorded every eight to nine months. There was this pressure for every record. In FIREHOSE it's different, it's like... it's like waiting for final exams. Especially this one because it's a big major label. But I think it was smart for me to take two years. Because in a way FIREHOSE is not as organic and natural, you know (laughs). I'm very curious with Edward, his words, his lyrics. I wanna see what he's gonna end up doing. In a lot of ways I'm as curious as the people listening. I didn't grow up with him. I know he's new at songwriting and stuff, but I'm really interested in seeing what he writes. On this record he just uses a couple of words. My songs are wars — battles to get it out of me — I've written over three hundred, you know. I'm not a musician, I have to fuckin' really try to make it interesting (laugh).

D: What inspires you songwriting?

Watt: People I meet, strong feelings I get. I've got such a routine from doing it so long. What I do is just try and let some intense feeling take over my fuckin' scenery (laughs). I give it a little time limit and then that's a song.

D: How is Edward playing these days?

Watt: I think Edward is finding out, more and more, what he wants to do. In a way, he changes the band the most. He enjoys it pretty much. We settled on what we were doing eight years ago. But as Edwards said, "I want to see what he's doing he kind of defines us." He's also the singer and the guitarist. It's so weird for the bass player and the drummer to be important people. I think when a kid sees a band he doesn't look at the bass and the drums. In a way Edward's got the heavy weight, but nobody got to see me and George and D. Boon when we were little kids. Ed had a weird thing, he had to get right out in front of people right when he was learning it (laughs). You guys never saw me and D. Boon with skinny ties and words painted on our shirts in the '70s. We went through several very awkward and embarrassing stages. You know it's hard to find out who you are. But Edward, since we were Minutemen, all of a sudden he's right in front of everyone. So he had no time to develop. He's a trumpet player. I bought him his first amp. I think he's better on this record. I wrote a lot of guitar on this record, but he wrote a lot of good guitar like "Epoxy" for example. It's hard to always write on bass. Could you imagine writing on cymbals (makes cymbal sound). I wrote a lot on guitar. I can't really play it with a pick or anything. One of the secrets of playing good bass is writing the songs right. I really do think bass players should write songs.

D: Why?

Watt: Well politically they are in the best place to do it. 1/2 drummer, 1/2 guitar. Also, it's not a back up instrument. Only the guy playing it can really see that. The bass is a weird thing you know. I didn't even take it. D. Boon's mom made me play it. But I was really lucky... it's weird being the bass player... but in another way it's a big strength.

D: Well, I hope to see you up in Vancouver.

Watt: We're looking forward to it.

FIREHOSE

Discorder: Your first morph, Malcom's Interview, was a healthy combination of music and politics. Is God's Little Monkeys the same way?

Jon: We write lyrics really just about whatever happens to us. You know, maybe when Margaret Thatcher was in power the whole of young England was this unified voice of real anger. Having said that, the present Tory leadership change hasn't made a whole lot of difference. Our new songs are a little more personal maybe. I don't know.

Doug: We haven't sold out if that is what you mean. No.

Discorder: Have politics in England somehow evolved?

Jon: They have become a lot more sneaky that's all. It's the same politics but just with a different gift wrapping.

Doug: An important thing has happened in Britain, Thatcher is gone. We got over the first hurdle, the next hurdle is to get rid of

changed, but basically they are still the same.

Doug: We have a much younger audience now in England. I'd say the majority are 16 to 19 years old.

Discorder: Is there a good alternative to the Tories? Is there a viable alternative you would like to see?

Jon: Just about.

Doug: There is an argument that any alternative to the Tories is a good alternative but at the moment we are hoping that the Labour Party would get it's act together. There are some signs that it will do, ultimately, when their time comes.

Jon: I think that the problem is that in order to get the Tories out, the Labour Party has had to move so far to the right that really a Labour Party is no different than a Tory party fifteen years ago.

Discorder: Do you think that—in a way similar to the Labour Party in New Zealand and the NDP in Ontario—the Labour

Jon: I think there is a mistake in the premise there that we were out to preach and convert.

Discorder: I disagree. I think good political music does not preach. It speaks to something else. If you want to preach, there are many political and religious groups you can join.

Jon: I think it is rare for us and for a lot of bands who are politically minded to actually address issues separately, issue by issue, to say this is a song about housing or this is a song about health systems, or this is a song about war. I think it is much more normal for most bands that are thinking bands, and there is a lot of them, to actually just perceive details and make a whole with details somehow standing out within that whole.

Doug: The most important thing to remember is that we are a pop group. We are not a political party. We are here to entertain. The fact of the matter is that we

We play because we enjoy it. It's very touching that people actually listen to the songs and think about the lyrics—that is wonderful. There is a lot of pop going around in the English charts: meaningless songs. Totally meaningless rubbish which says nothing to nobody. It is very touching that people come to us and take the time to listen to the lyrics and consider the issues at stake.

Discorder: Is this because you are in a way reflecting what the people are living and not saying what life ought to be if this was an ideal world where Top 40 is reality?

Doug: Yeah, that is the case, you know. That is obviously what is happening. People are finding a common chord in what we do and tuning into it.

Discorder: You now have three albums: *Breakfast in Bedlam* as Malcom's Interview, *New Maps of Hell* as God's Little Monkeys and your newest release *Lip* which will be released September 15th by Festival Records in Canada. Is there any reason for the name?

Jon: It is an interesting word. You talk about lip in England as being tricky, giving someone an "in your face" kind of response.

Jon: If you give someone lip you give them a hard time.

Doug: Originally we thought of calling it "Shoot from the Lip" but *Lip* is a much better name.

Discorder: Why God's Little Monkeys?

Jon: Well, we had Malcom's Interview, we had a new record deal and when we did *New Maps of Hell*, we had a new record company and a whole new set of songs. We just thought if we don't do it now we'll never do it. We had to have a new name. We felt that we were bored with the old identity and bored with a lot of the things that went with it. So we changed the name.

Doug: God's Little Monkeys doesn't mean anything really. It is just a name which conjures up certain types of visual imagery. There is an element of humour in it.

Jon: One of those enigmatic little names. We just think this is nice, this is fun, this is strange, people are going to get thinking about it. People are going to wonder what it is. I came in on the door tonight [at the Railway Club], the guys says to me, "Are you a member?" "No, I am a Monkey." It took him a really long time to figure out what I meant. So, things like that.

Discorder: I think both names you have chosen are quite clever.

Jon: The next one will be even better.
Doug: A lot of people are looking for really deep reasons why we changed our

name. Very few people seem to accept the fact that we just didn't like the old one. It is fairly common that if you don't like the old name, why not change it?

Jon: Yeah, maybe the next step for all of us would be to change our personal names. That will be a quite interesting thing to do. We can all think of very stupid aliases for ourselves, we will think of new names, that will be the next thing to do.

Doug: It was financial suicide changing the name but we are happy with it. We feel more comfortable with this name and with what we are doing.

Discorder: You are starting a new tour. You played first at the Commodore.

Doug: We went to Victoria and played at Harpo's. It was a really good night. We thought no one would remember us, but quite a few people turned up. It was very encouraging and very flattering.

Discorder: Where are you going from here?

Jon: All the way to Halifax, Nova Scotia, and back again.

Discorder: Halifax is not your next gig?

Doug: Yes, we are playing Halifax tomorrow night.

Jon: We are crazy, but not that crazy. We are driving. We are playing Peace River where we are all sleeping on a teepee and playing the festival at Peace River on Saturday.

Discorder: You have been successful at festivals. You first appeared at the Vancouver International Folk Festival and were a hit. Do you expect the same results from the Peace River festival?

Jon: I don't know. We do not know what to expect from this festival.

Jon: We have been told that we are going to be basically camping out and sleeping in a teepee.

Discorder: You have never done that before?

Jon: No.

Doug: I think it is dangerous to make any assumptions about anything. Just go and enjoy it.

Discorder: At the end of the tour you are coming back to Vancouver?

Doug: Yes, we are playing at 86th Street.

Discorder: Have you been there?

Doug: No.

Discorder: Billy Bragg's opinion of the place was that he had never played in a shopping mall before.

Jon: That's what I've heard from somebody else.

Doug: We have played at a shopping mall, and we are looking forward to it.

Discorder: It is not really a shopping mall.

Jon: There is no shops? We want to go shopping while we are on stage.

Jon: We were hoping for some good bargains.

Doug: We enjoyed the Commodore. That was big. The dance floor was incredible because it sprung and when you are on stage you can feel everybody dancing and it moves the stage while you're playing. It's great!



GOD'S LITTLE MONKEYS

BY HORACIO DE LA CUEVA

the Tories and get a sensible government in power that is going to represent the people's wishes.

Discorder: You still have to fight these policies as young people but have you managed to expand your audience to other age groups.

Jon: Definitely, I think.

Jon: The songs still have the same sort of grit. They just have a slightly different packaging. I think because people and politics have changed, the implications have

Party in England will have to appeal to the small and medium size business to carry out its policies?

Doug: That is happening. The Labour Party is going to small and medium business. They are developing policies which are going to embrace their needs rather than those of big business. That's what they're looking to now.

Discorder: How is your music addressing all these issues? Are you critical but not opposed to this type of things?

embrace certain issues within the lyrics, and the lyrics are meaningful. On one hand you got the political message; on the other hand you are an entertainer and that is basically it.

Discorder: Don't you think that is a nice equilibrium to have? To be able to do both?

Doug: It is great.

Jon: It is vitally important to be able to play with any conviction at all, I think, in fact.

Doug: We don't play to change the world.

Supposedly, if you eat enough of the stuff it'll make your hair black. It's rich in nutrients. An acquired taste. The one thing to get stuck between your teeth that's worse than spinach. Recently Vancouver got it's first taste (please excuse the pun!) of Tacoma's own Seaweed: Aaron Stauffer (vocals), Wade Neal (guitar), John Atkins (bass), Bob Bulgrien (drums), and Clint Werner (guitar). As Aaron put it, it was their first time up here "on business."

John: We've never played up here before. We only made it to Bellingham.

You have been out travelling a lot with Superchunk before though, haven't you?

Aaron: Yeah, last summer we did an East Coast/Mid-West tour with Superchunk and Geek.

John: In the spring we played a few dates with Superchunk.

How'd you link up with them?

Aaron: Well, our old roadie Steve went to school with Mac who's the lead singer of Superchunk, and we were both in some bands that put out seven inchers on small labels. John owns a seven inch label, and Mac owns a seven inch label. So, we went "hey, we're two idealistic punk bands, if we hook up together we'll have more power than just one band. Heey!"

And you also put out a very special seven inch with the three bands?

John: Yeah, that's right! That was the "Three's Company" to celebrate the tour. That was fun.

Wade: We were the "dumb but beautiful Chrissy."

John: And Steve, our roadie, was Jack Tripper... no, he was Larry! So, who was Jack? Superchunk was Jack.

John: And Geek was Janet... the "sensible and responsible Janet."

Aaron: Which turned out that they weren't responsible at all.

John: 'Cause they broke a window in D.C. Aaron: They were just the least beautiful.

Would you do that kind of tour again?

Aaron: Geek broke up.

John: Jenny Toomey the lead singer for Geek came to our show last night.

Aaron: She flew out for these shows, so it's kind of the same thing. She didn't wake up this morning, so we couldn't bring her along. We only got like four hours of sleep 'cause we had to drive home from Portland last night.

John: That's why we're so tired. I didn't get to sleep 'til six in the morning. Then I woke up at four to drive to Vancouver.

Aaron: And Superchunk stayed at my apartment, and alot of the members of Superchunk, so I barely even got four hours of sleep.

All of your releases have been on seven inchers, compilations and your own?

John: Yeah, we've never made it beyond the seven inch form.

Wade: We love it though, even though we're tired of it.

Aaron: We have two twelve inches coming out.

An EP on SubPop?

Wade: Yeah, and we'll also be putting out a

compilation of all our early singles on Tupelo. That'll be a twelve inch, CD, and all that.

Aaron: And on mini micro cassette... no eight tracks!

What about a ten inch?

Aaron: No ten inches, no tape discs.

Wade: I was thinking, like, people will be looking through the twelve inches, and they'll just skip right over them.

John: But some places are cool enough to have a ten inch bin where there's, like, three records in it.

What about these new CD's with video on 'em too?

Aaron: We don't have those either, but we just made a video.

John: We did do a video. It's gonna be on the SubPop video compilation with all the SubPop bands.

Wade: Unfortunately it's called "The Grunge Years."

John: Oh, no way!

Wade: Yeah, tell me about it! I think it is... maybe that's a joke, I don't know!

Aaron: Either way it is a joke!

How long have you been together?

Wade: A long time.

Aaron: A year and a half, almost two years now.

Aaron: Me and Clint, the guitarist, have gone to school together since third grade... well, until we graduated.

John: Me and Bob have been together for years. We were in a band prior to this one, Alphabet Swirl.

Aaron: So, it was kind of a merge: me and Clint, Bob and John with Wade being the bond.

John: Wade brings it all together.

Wade: Yes, I'm the bridge between all four people. I'm sort of like the focal point of everything.

We were hoping to get you guys up to the station, but you got snagged at the border or something?

John: We were expecting an hour layover, and it was way over that.

Aaron: There was a lot of sitting.

Wade: They were fairly nice and everything, it was just a long wait.

Aaron: But the woman at the border kept carrying around this banana. Did you notice that?

Wade: That was really annoying.

Aaron: She'd start to write out our things, and then she'd go get this banana. I was like "just go eat the banana!" She carried the



banana around for, like, fifteen minutes without eating it!

Wade: I think she was concentrating on the banana, way more than she was helping us. She did seem kind of dizzy.

John: I think the period when she was helping us, she took a break for like twenty minutes.

Aaron: But when she came back she was really sweet to us. She must have eaten the banana.

Your last seven inch was Deertap/Carousel on K. How'd you get to be part of the International Pop Underground?

Aaron: Aaron is a long time K recording artist. He used to work in the Zombies from the legendary Bird Crash tape.

Wade: Which they sold for eight dollars in some city in California. Eight Bucks!

Aaron: Beat Happening was the first punk band I ever saw. I was converted to the harmonies of K. I rocked the K scene for a while.

Wade: All of us are from Tacoma, but he's really from Tacoma and claims to be from Olympia.

Aaron: Well, I live in Olympia now.

Wade: He lives in Olympia, but he lives in Bristolia.

How'd you like this place? Did you eat here?

Chorus: Uhhhhhhhh.

Did ya have the mystery meal? Mmmmm!

John: Oh, I didn't have the mystery meal.

Aaron: Let's just say that when we were playing, I poked and swallowed my vomit.

Wade: Yeah, it was incredible!

John: I liked the food myself.

Wade: Denny's nachos are way better.

John: Taco Bell's nachos are better.

Aaron: Subway!!! Cold Cut Combo's way better.

At this point Clint inquires about the whereabouts of the van keys. No van keys.

Aaron: We've got a fucking great record! We locked our keys in the van last night, and we lost them just now. Seaweed loses its keys about every...

Wade: We'll be here for a couple of months since we locked the van keys in here. We'll Triple A!

Aaron: Yeah, Triple A should give us like some kind of hotline.

Wade: We called it about ten times in the last couple weeks 'cause our van... well, we lost a van in Los Angeles. It was actually John's van, and we drove down there. And we were gonna go swimming this day that we were supposed to play a show that night.

We were gonna go down to Venice Beach, and we pulled off to get some gas or to turn around or something and it just killed itself and died. We found out the next day that it was irreparable and needed a new motor. It would have cost us like two thousand bucks to fix, so we left it.

So it wasn't really lost, it was left!

Wade: Yeah, we left it there. We junked it.

Aaron: It was a beautiful green van.

Wade: It was a forestry service van and they dragged lots of rangers and stuff around in it for thousands and thousands of miles, so it died. It was too worn out, but that's rock and roll!

Aaron: Next tour! Three sets of keys! At least!

Plus back-up vans?

Aaron: We did have a back-up van! Kim from the Fastbacks drove down a van for us. It was beautiful.

Anything else you'd like to say?

Wade: Thanks alot!

Aaron: I'd like to say that Mac from Superchunk has this method of playing shows where he wears the same shirt every night he plays which is totally cool 'cause then you only get one shirt dirty, but then he sleeps in that same shirt every night.

Wade: Oh that's cool. I'd like to say that the first thing that I'm going to do when I get home is some laundry 'cause I've been wearing the same clothes for quite a while now.

Actually I did laundry in California, but it didn't get dried in time for us to leave so it was kind of musty.

Aaron: I'd like to say Northwest metal rules.

Have you heard of Disorder?

John: You weren't the person who interviewed Ice T were you?

Uh, no.

John: That was awesome. I love your writing... Ice T and Slayer!

Wade: Ice Disorder, yeah. It's way better than The Rocket... definitely.

Oh such flattery! Well, Seaweed are damn swell too. Seaweed. Seaweed. Seaweed.

Seaweed. Seaweed. Can't wait for their first foot-wide vinyl release that'll be out pronto. Seaweed. Last thing heard as I descended the stairs was "Aw, who cares about the van."

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GRACELAND
1250 Richards St. Alley Entrance, Vancouver 688-2648

INSURGENCE, NAUSEA, CITIZEN'S ARREST, RORSCHACH, THE RADICTS, JESUS CHRUST AND MANY MORE. NEW YORK HAS PRODUCED AN IMPRESSIVE NUMBER OF DISTINCTIVE SOUNDING POWERHOUSE HARDCORE BANDS, SOME OF WHICH HAVE BEEN AROUND FOR YEARS AND ARE ONLY FAIRLY RECENTLY BEING REVEALED IN A STEADY TRICKLE OF VINYL THANKS TO LABELS SUCH AS SQUAT OR ROT AND VERMIFORM. BORN AGAINST ARE A DEFINITE STAND-OUT FOR ME, POWERFUL GRINDING MUSIC MELDING WITH SCREAMING RAW EDGED VOCALS AND MEANINGFUL, WELL INTENTIONED LYRICS. THEIR DISCOGRAPHY SO FAR INCLUDES A SONG ON THE GREAT MURDERS AMONG US COMPILATION, A SONG EACH ON THE BLLEEAAARGGH COMPILATION AND FOREVER COMPILATIONS, AND TWO 7" EP'S, ONE CALLED EULOGY AND THE OTHER NAMED INDUSTRIAL RELATIONS (FORMERLY CALLED WAR PRAYER). ALONG WITH FELLOW VERMIFORM LABELMATES, RORSCHACH, BORN AGAINST RECENTLY EMBARKED ON A FULL U.S. TOUR WITH A FEW EASTERN CANADIAN DATES. I CONTACTED THEM A FEW DAYS BEFORE THEY LEFT, AND ONCE WE MANAGED TO GET THE BLOODY PHONE SYSTEM TO WORK, I TALKED TO THEM FOR AN INTERESTING, IF SOMEWHAT SHORT, PERIOD OF TIME.

Discorder: Any special meaning behind the name Born Against?

Adam: We typed it off of a list of bands on the Alternative Tentacles *Let them Eat Jellybeans* record. The other band never really did anything so we felt justified in putting the name to good use.

Dis: How involved are you in Vermiform?

John: We do all the shit work.
Adam: Sam writes all the cheques and somewhere in between comes all the creativity. It's sort of a collective effort with people from a bunch of different bands and things helping out. I think we'll try to get more serious about Vermiform when we get back from the tour and try to do the Moldian distribution thing. It's very hard to get record stores across the country to take you seriously when you're only selling your own stuff. Born Against wouldn't really have gone anywhere if we didn't have a lot of friends helping us out.

Dis: Aren't these collective type efforts common to NY these days, such as with labels like Squat or Rot?

Adam: Squat or Rot has turned out to be just Neil Robinson working his ass off (he used to sing for Nausea and was in Jesus Christ for a while). He's starting up his own distribution and is one of the people you can call up for bookings at the club ABC No Rio. If anybody has a cool, independent, non-racist, non-sexist, or non-homophobic band, call Neil at (718) 383-6522, he can help you get distributed through underground outlets. Unfortunately, Squat or Rot used to be much more of a collective than it is now. A lot of things in NY, not specifically Squat or Rot, but a lot of things in NY have become factionalized from what they were two or three years ago. This has occurred even among the people who consider themselves to be providing an alternative to the mosh-core moron stuff. The petty infighting can be really ridiculous.

Dis: Does Born Against have any particular...
John: favourite foods?

Dis: Sure.

Adam: We just found out all the bad things about sugar so we're really keen on that. Not only is it horrendous for you, but we found out it's processed with animal ingredients.

Dis: Are you all vegetarian or vegan?

Adam: Struggling vegans. There's a empty apartment next door to us and after the people moved out I found a whole batch of chocolate cupcakes and I ate 'em. I even bought peanut butter cups the other day. We try as far as we can to be vegans.

John: Not as far as we can, as far as we feel like.

Adam: Yeah, but at the same time I don't like it when people are so uptight about their vegetarianism that they just don't have a good time. I admire the intentions of a vegan, but my mind frame is closer to something that Pete Singer said in the book *Animal Liberation*. He was talking about never minding if that slice of cake that you ate at the party had eggs from battery hens or because if you worry yourself over that you're going to take away from your productivity as far as actually getting out and actively doing things.

John: We're anti-industrial.

Dis: So is college radio dead in the US?

EULOGY.

There was this friend of mine, needed something we couldn't give convenient answers and a cheap way out killed himself without actually dying, took a blunt lie and gouged out his mind. And I won't accept that he's found the answers to those questions I'll be trying to solve until I die. And I can't accept that he's somehow "better off" because the answers aren't that simple we always assumed that he wasn't either. And I want his beautiful religion to burn, because Steve's dead... I wasn't offered the chance to say goodbye.

RELIGION IS TAKING PEOPLES LIVES EVERY DAY.

Adam: College Radio is dead on the East Coast. When I first got into hardcore it was pretty much the way you stayed in touch with everything. It was really vital and intense, but alternative by today's standards seems to strictly mean that a band isn't in the Top 40. It doesn't mean that they don't sound like they should be in the Top 40, it just means that they're not. Ten years ago they'd play Joy Division or Einstürzende Neubauten, now they play Warrant and Judas Priest. Regular radio is so fucking pathetic that even Warrant and Judas Priest don't get regular airplay anymore.

Dis: What kind of an impact on life do you think you guys, as a band, can have?

Sam: We try and be realistic about it just like the animal rights thing and we try to present ourselves honestly. We get thrown bullshit like "Oh, you guys are trying to change the world." Well, everyone changes the world but most people do it in small increments and maybe for the worst. We at least try to be up front about what our goals are. There are a lot of bands right now that consider themselves pro-environment that are really into putting out records and stuff that just seems really silly. I think you can be an environmentalist and put out records but you have to be realistic about what you're doing and take into account that record production is very toxic and records contain

animal products. A lot of people don't seem to like addressing that because they're more interested in being "purer than thou."

Adam: First and foremost our intentions are to get our anger out and satisfy our egos by standing on stage and hopefully having people clap after we play a song. Part of it that makes you feel good is that maybe you're saying something redeeming too, but nobody stands on a stage and does it solely to change the world. If that was really the reason, they'd be stuffing envelopes at Greenpeace or something instead.

Dis: Have you noticed in the mainstream media, recently, a real fascination with the supposed tyranny of the politically correct, especially on campus?

Adam: I think the people who are portraying it as a big threat are just pawns of conservatism and that it is a calculated effort to shut up the progressive movements on college campuses. We've all been connected with colleges in the last couple of years and even in the supposedly most liberal colleges, there is not a lot of politically correct people there. On the other hand, I do think "politically correct police," as exists in some places, do cause a lot of problems. Born Against has songs that have used the word "nigger" in the past, but we're not using it in our new songs or trying to get into an Archie Bunker type person's head. There is a lot of politically correct morons who will not understand we are using irony or sarcasm to get our point across, and if you don't hit them over the head with your intentions they're going to label you as racist or whatever.

Sam: Bill Cosby publicly attacked *All in the Family* because he just didn't get it that Archie Bunker was just a caricature; he thought it was just straight forward racism on TV. The whole point is you portray people who think that way and lessen the threat. One of the reasons that words like "cunt" and "nigger" have so much power to them is because even the concepts behind them are taboo and not discussed.

Adam: You can't underestimate the stupidity of human beings. I have a Nausea patch on one of my jackets that has a fist smashing a swastika and I've had so many people come up to me and ask

"if I am a Nazi. I even say 'smash racism' on it. They've denied their rights if anal retentive, too much though, there's too many Operation Desert Storm fans.
Sam: Our new album is called *Patriotic Hymns for Children* and it has a big picture of an American flag on the cover, and I'm sure we're gonna play shows where peace punks come to us and say, "What the fuck is this? Pro-America Skinhead bullshit?"

Although Born Against and Rorschach aren't coming to Vancouver on their tour, they will be playing several dates only a few hours drive from here.

July 14, they'll be playing the OK Hotel (Alaskan Way) in Seattle, phone number (206) 621-7903.

July 15, they'll be at the North Shore Surf Club (116 East 4th) in Olympia. There's a chance that this gig might be moved, but if so, it'll be posted on the Club door.

July 16, they're playing in a garage at 1402 Electric in Bellingham.
July 17, they're back in Seattle, playing at the Party Hall which is located at approximately 21st and Madison.

All the gigs are all ages so no worries about being under twenty-one.



BRADEN SAYS:

WHEN DISORDER TOLD ME there may be a chance for an Alice in Chains interview I jumped at the opportunity to speak with such a provocative band. If I had known then what I know now I get all these great questions lined up for the phone call I'm supposed to receive from them, and head up to the station. I wait and wait, nothing. It's a profanity-filled bus ride back to the east end. But, no problem. Maybe we can try it again... and we do. Only this time we call them. A-ha! What could go wrong? A-ha, they could not be where they are supposed to be! Fuck man! So with a lot of reservation, there's a third attempt. I got really close, too. I called when the tour manager was busy on another line, but he was expecting me to call back in ten minutes. So... where the hell did he go? Poof! Just vanished. I suppose. Well, forget this.

I was still steaming when Anthrax was supposed to call me the next day. Obviously Anthrax hired someone responsible because I was two minutes late, and I missed their second call. With bald patches on my scalp, I scrambled around trying to call someone from CTR and Disorder out of desperation. It being Saturday no one was home. So, I was royally fucked. Or was I?

I get hold of a tape recorder and fly down to the Pacific Coliseum. I figured since I was reviewing the show, I'd get there early and ask around for any record company representatives in attendance. What an idea! So, I get to the window where my tickets are and pick...them...what? What do you mean they're not here? I couldn't believe it. I wondered if Alice in Chains had something to do with this.

Anyway, I go and hang out by the buses, hoping Anthrax haven't come in yet. But, and this doesn't surprise me, they have. So, I wait. I put the "I'm important" aura about me, and tell anyone who will listen that I'm looking for Anthrax's tour manager, as I have an interview to do with them. I'm scanning people for backstage passes hanging around their necks. I find one on a particularly interesting looking guy. I ask him if he could tell Rick Downing (I got his name after some hard schmoozing) that I'm waiting out here, this is who I am, and this show stupid I am for missing the interview, etc.

Finally, this Italian looking guy (Anthrax is 3/5 Italian) walks out and asks the name of the guy beside me. "Naw, I'm looking for the guy from the radio station." I became petrified, this was it... do, die, or rise or fall... Rick tries to walk away, a desperate cry is heard from a lone, tired voice. It calls, "Yo!"

Rick turns around, as does everyone else (I must have yelled it). He cautiously approaches me and we get everything worked out. How do you spell relief? While we're doing for the bassist from Anthrax, Frank Bello, to come from the dressing room, he asks if I'm getting into the show alright...this man is a saint. "Well, actually, something has gone wrong with the tickets I was supposed to pick up. But I'm hoping they're just late being delivered." So, Frank Bello and I get inside their tour bus and the interview is a big success. During which, Rick comes in and presents me with two tickets and two backstage passes for after the show. How, fortune fluctuates!

Disorder: The title of the tour, *Clash of the Titans*, suggests competition to me, does anything like that rub off on the bands that are performing?

Frank Bello: Naw, y'know what it is, it's more like these three bands, Slayer, Megadeth and Anthrax, have been around since the beginning of this whole scene. Everybody knows that and it's more like competition in a different sense. It's not like "We rule, you guys suck," it's much more positive. I go out there and I wanna play well because I know the other guys have played well. I wanna get that little extra effort in there, y'know. It serves to give the bands a kick in the ass to go out there and do the best each band can do, and that's it. There's no real comparisons, I guess you could call it a "friendly competition."

Dis: Friends of mine down in California informed me of Dave Mustaine's comments which appeared on an L.A. newspaper in some of Slayer's antics while on the tour. I'm wondering if Anthrax restricts some of their behavior off stage and how you feel about Slayer's behavior. **Frank:** We restrict our behavior. We get drunk and stuff, we have a good time and all that, although we haven't really had one on this tour. Dave says things, y'know, and he says other things but we don't wanna bother with that. We're just here to play a show, y'know, it's like, you keep that and we'll do this. We try to be mature about things. **Dis:** Well, Dave's reasoning was that...—he yeah, I'm on a first name basis with him now—I mean Mr. Mustaine said he tries to represent the thrash metal scene and Slayer wasn't really doing their part to blow away the dark

cloud that looms over thrash in the minds of the many people who assign an identity to the music. So, I guess that's his stand on why he does the things he does or doesn't do. I'm wondering what Anthrax's motives are for keeping all that potential to cause shit under wraps?

Frank: The label of "thrash" was never given by Anthrax, first of all, and I don't understand why it must be so labelled. Anthrax's music is just music, it's heavy... it's still rock'n'roll. But the press put the thrash label on it. It's up to them, if they wanna call it that, y'call it that. We'll just go along our own way. There's just one focus here and that's to play. Our thing has always been (knocks on wood table) our live show, thank God. And, y'know, we take a lot of pride in that. With so much of our energy concentrated in our live show, there's no room for bullshit, y'know, there really isn't.

Dis: Is there any dimension of Anthrax that can't be improved upon?

Frank: Naw, because the whole thing we wanna do is stay fresh. We don't wanna get stagnant. If you stay still for one second, it's no good. Like, we just did this rap thing with Public Enemy, I don't know if you've heard about it, and

vein, but you never know what's gonna come up.

Dis: You guys have a new release coming out soon, a singles compilation?

Frank: Yeah, that's what "Bring the Noise" is gonna be on. It's called *Attack of the Killer B's*.

Dis: Bello, Belladonna, Benante? **Dis:** (laughs) Actually it's a collection of B-sides. We used to have a whole bunch of people come up to us and say, "Well, why don't you guys put this out. Didn't you do a cover of 'Parasite' from Kiss? Didn't you do 'Pipeline'? Also, it includes the '91 version of 'I'm the Man'." It's really punchy, right in the face. It's really something to check put if you like Anthrax. If you like this type of music, you have to check it out.

Dis: The video you guys did for "Belly of the Beast" is awesome.

Frank: Thank you. It was the easiest video we've ever done.

Dis: Everyone seemed really casual.

Frank: Well, our two friends came out and they do a lot of videos. So they just taped us from day to day during this two weeks in Europe. It was during the Iron Maiden tour. The video just caught us doing what we do naturally, easy as shit. That way you wouldn't have to stay there all fucking day listening to "Do this, do that."

Dis: How did it compare to the "Got the Time" video?

Frank: See, the people doing the "Got the Time" video didn't know what they were doing. They said, "Well, we wanna make it this way and we wanna...". "No. We wanna make it look this way, we're the band." So, we had a fight with the fuckin' guys and stuff, we had arguments and stuff. Who needed it? I mean, the video came out good, thank God, but it was such a hassle. "Belly of the Beast" was refreshing.

Dis: Again on videos, I've read and heard a lot about the fact that a lot of bands, not necessarily in heavy metal, consider video and the release of their videos as important as the release of a good song. How does Anthrax approach that sort of video vs. song question?

Frank: I think it's pathetic that the music business is in the state that it is in right now. Having to rely on a video... no one listens to the music anymore, it's how you look, and that's a shame. All the pop rock groups call themselves heavy metal, to be on MTV — you know what I mean. It's to a point now where it doesn't matter, you can play an eighth note for a whole fuckin' bar and

that doesn't matter anymore. As long as you look good and you have this type of look, and you're a pretty boy and you can do this little thing that makes girls go crazy, you'll seek a million albums. I think it's pathetic. Actually, I'd like it to go back to the '70's where a band had to "make it" without all that other crap. Now, don't get me wrong, I like to be on the video channels too, but at least Anthrax has integrity. We want to do what we are doing now.

Dis: You've got your priorities down then.

Frank: Exactly. I mean, we're not selling out.

Dis: Yeah, it's like music to me is a medium of communication based on sound, not on a visual level.

Frank: That's exactly right, you're top ten right now is based on the visual and not the audio... it's pathetic. I used to have fits over this shit. I used to argue with people over this and, now, it's not even worth it.

Dis: Who do you like out there in the world of music?

Frank: A band that has some of the freshest music going is King's X. They're still underrated. That's a band I just like a lot. Um, I listen to rap stuff. I still like Living Color. I liked their last album. I don't think it got enough play either, Um — I've been listening to old Sabbath stuff. The stuff coming out today is pretty much sounding the same.

Dis: Alice in Chains have an obvious Sabbath influence.

Frank: Well, they're a little different from the rest. When I first heard the album I wasn't crazy about it. I saw them live on this tour, and I got really into them. The lead singer is this skinny guy but this big sound comes out of him, it's great.

Dis: Anthrax has been known to have a lot of fun. How do you divide the line between having a blast playing your music, yet staying serious musicians?

Frank: That's been our problem, getting people to take us seriously. We have such a good time that people can't understand that the music is serious. When we write stuff it's totally serious, but why not have a good time when you're on stage? I just don't understand people who are like, "Argh, argh, I'm gonna kill you," and always grinning. Dis: Attitude, could that be what people want?

Frank: Well, if it works for them, then that's good. But this is how we work, this is how we do it. And, thank God, y'know, we're successfully doing it. I can't play our music and not have a good time on stage.

Dis: How much of the tour is left?

Frank: On this tour, we finish on July 15th. Then they want us to go back to Europe and South America. This tour



we're going to do a video in two weeks for it. It's "Bring the Noise." We did a cover version and it came out very happenin'. We wrote our own music to it and that just goes to show the diversity of Anthrax. I mean, we have places to go. We're not just gonna stay where we are, we're gonna expand. There's no "you have to do this kind or that kind of music," y'know what I mean? It's always going to be in the heavy metal



started last August. It's gonna go until November or early December. It's a big tour.

DJs: Are you guys writing on the road? **Frank:** New. We let everything stay fresh. We'll take a couple of months off the road. Let everyone get their own little tape together.

DJs: Is that how it's done in the studio?

Frank: Yeah, patiently and there's definitely some arguments. Y'know, everyone likes their own opinion. But it always works out for the band.

DJs: So is everyone equal?

Frank: If it goes on the record, everyone has to like it. It's all democratic.

DJs: Anthrax is a very socially conscious band.

Frank: It's because we're real people. There's something to say about getting away and fantasy music. I mean, I like a lot of songs like that, but we're more of the issue band, what's going on in the paper, what's going on in your life. There's a lot of problems in the world and we're not gonna preach to anyone. We're just gonna talk about it and let people be aware of what's going on. There's so many bands doing the other thing like getting away, love, and all that other stuff. It's derived from the music we play. It's the real aggressive music, so why not have something real to back it up with.

I'm in much better spirits as the interview and my beer are finished. Realizing the time and the music resonating in the Coliseum. I sprint to the south entrance and invite my buddy up to the show by telephone. As we go in, the good fortune is still with me. The tape recorder is along across my chest, the unit resting on my hip. I'm right-hand. I hold my jacket. As I enter, I assume the position, the red-jacketed security man frisks me. He checks my ribs, my waist, then goes to my jacket. I give it to him and he says, "What the hell do you have in there?" "Necessities," "O.K." He gives me my jacket, and on I walk. At this point, I've forgotten about my tape recorder and laugh at how easily he let me by with my jacket that has about seven pockets in it, filled with a whole mess of stuff that could have ranged from drugs, to booze, to fireworks, to firearms. What an idiot! Then I started to really think about it. Could someone be from above him over there the security to be light, just to remove these rowdy concerts once and for all? Let in a number of people who seem like trouble-makers, let them ask someone or whatever, and if nothing else, put pressure on the promoters of these shows? Hmm... This would be the show to do it, with bands like Megadeth, Anthrax, and Slayer headlining. Am I paranoid or cautious? Decide for yourself.

GAVIN HEARD:

THE MONSTERS OF ROCK, The single spectacle every sixteen year-old White Spu/Bino's dishwasher, "I dropped out of school cause they were hassling me, but I'm going to take correspondence next year," was waiting for.

Make that ex-dishwasher 'cause our faggot managers wouldn't give us the night off so we just said "Fuck you asshole" and walked out. Whatever, 'cause Mr. Lube on King George is hating and it's like \$7 an hour to start which rules cause dishwashing sucks. At least though payday was last week and we got enough to get some pot and some beer and Holy Fuck I hope they have those Slayer shirts with the skulls on them 'cause this kid in remedial math class has one and it kicks. No man they're a bum, give me the money and I can get hash off my brother so we'll be fucked by the time the show starts. Fuck you, your brother can get hash, the last time we got him to get us but, he just scraped degos out of his gut. No man, we'll just buy skunkweed at the show and try to get somebody to bootleg 36 Hi-Test for us. You know, my cousin lives in Everett and beers are only like \$10 for a 24 which rules 'cause that means we can drink twice as much.

Holy shit, what times does the Vancouver bus come, we've been waiting for an hour. Fuck you an hour, try 30 minutes, you pinhead and guy hosing beer. If you hadn't paid that guy in the pinjo \$10 to bootleg we could have gotten another half sack. Fuck you like it's my fault, maybe we should have gotten your brother to get us dope in school. What's that supposed to mean my brother can't get dope, we got stoned before you guys came to my place. Like fuck you, you smoke up in your house, your dad would kill you. Hey guys in that Rick's 'know, that guy who plays in that band. Yah, you're right, fuck look at what he's driving, fuckin' Camaro with mags. That's gotta have a 460 on it. Try again there's no such thing as a 460, probably more like a 359. You gotta know what I'm going to do if I get that job at Mr. Lube, buy like an old Mustang and soup it up after work. I'll just like stay late and steal shit and fix up the car. Yah, that would rip, then no more Skytrain. Babes too. Shit, yeah, Rick's driving around with that Heather chick. I heard she'll go with anybody. You know my brother like walked up to her at the Little Drummer Boy Mall. She was the mall and said like "Hi" and she don't say shit, she just grabbed his hand and took him to the parking lot and fucked him in the bushes. I bet it was just 'cause your brother scored her

some of that killer dope he sells. Fuck you.

If you goddamn kids don't settle down this bus is going no place. On yeah like what's he going to do shut down the bus and call the cops, it's not like I didn't pay my money. Yeah and I have a Go Card. No serious man, your brother was going to the Robert Plant concert and everybody was fuckin' around on the bus so the driver just pulled over got out locked the doors and called the cops. You're so full of shit. No man that sounds true cause do you remember the Ozzy show in, umm, '88, like, the bus I was on, people were trying to torch it and shit, so the driver just pulled over and called the cops. No shit. I hope that it doesn't happen on this bus otherwise we'll miss the show. You goddamn kids better not be drinking beer on my bus. You fuckin' moron don't let him see you drinking the brew or we're busted. Yah well it's not like I'm going to get anything on 8 fuckin' Kakanese. Bullshit. That time we were drinking on the beach you tossed on 10 brews. It was 'cause I had a cold, but do you remember that chick, umm, Gordie's cousin from Osoyoos. Yeah, she, like drank 6 beer, puked up all over and passed out and Gordie pulled her shirt over her head to prove she wasn't wearing a bra. That was so cool, awesome tits, eh?

Man, look at all the people. Huh, huh, we could do some real damage, like the heavy metal wrecking crew, just like fuck shit up at the Four Seasons or something. Yeah totally anarchic. Yah man anarchic in the streets. Jesus Christ stop jumping around playing guitar you look retarded. It's not air guitar it's kicking your fucking brother's ass. Oh like does your brother pay for kickboxing lessons with the money he makes selling dope? Shut up, motherfucker. Ask anybody my brother does too sell dope and he told me he's going to start selling coke. Sora, and he'll probably blow the coke up his boyfriend's ass. Yeah, I heard that guy Eric he hangs with is a real pot miner. He like just used to stare at guys in the change rooms in school. My brother doesn't hang with Eric anymore he hangs out with Hell's Angels. You're such a bullshitier. Hey man, couldn't the bus have dropped us off any closer. Where is this fuckin' place anyway. Butthead. Maybe it's the big building straight ahead. I guess they don't have too many concerts in Vernon. Fuck you, all Imberkey Days had your shit totally wicked here played. They knew 5 A/C/D/Cs and on 'Highway to Hell' it sounded exactly like Bob Scott was singing. Rion Scott's dad. Well, whatever that guy's name is. I still can't believe this is your first con-

cert. Living in Vernon must have sucked. It kicks, this rules. Oh man, look at that. The guy passed out underneath the PNE sign like totally dribbling punk out of his mouth. All right dude, party.

I bet your brother would like to work here, body searchin' every one who comes through the door. Man, you better fuckin' watch it. I already warned you, my brother knows how to kick-box. Fuck yeah, look at those shirts. Oh man, that Megadeth one rules. "Peace sells, who's buying," right on. Fuckin' \$27 for a shirt, fuck, like I have to wash dishes for 3 hours to buy that. You might, you retard you only make \$6 an hour, you'd have to dish-pig for like 4 hours to buy it. I thought we weren't going to buy shirts but try to score skunkweed instead. I don't know, that Megadeth shirt rules, fucking Peace sells dude. I don't believe you guys would be paying for funds on a shirt. Fuck I'm going to get some nachos, I got beer munchies. Well hurry cause I want to go down on the floor.

Fuck this floor sure is crowded. Look over there. Everybody's ripping the seats up. Hey help me rip up this one. Be careful that security weasel is totally checking you out. He might be, he's scanning on the babe with that skater faggot. Man, did you guys see that chick with the lace up pants? Pall one string and you'd be straight at her goodies. My brother went out with this girl whose pants were so tight you could like see the works man. I bet she used to smoke some killer dope with your family too. Fuck yeah, this music rules. What tape is this. Like umm, I think I heard it on the Monday Night Meat Shoppin' once. Fuckin' everybody is moshing. Oh man, I got to get over and get in the pit, maybe pull some dives. Yeah, like you've ever slammed before. Wait 'til Slayer starts then we can kick some heads.

Man that first band, Alice in Chains kicked. Bunch of serious no ones. Sounded like some kind of metal. Zeppelin. All those skater fags loved them. Man this one kid with those dreadlocks thinks kept bumping into me. I was so close to kicking his ass. Let's try and score some skunk. We'll just walk around till we get some weed. First I think I'm going to buy that Clash Of The Titans baseball hat, it's only \$14. That would be so cool it would be like fuck you man it's the Titans!

Clash it out homo, Megadeth's starting. Oh fuckin', what about the weed. We'll get it later just run down the stairs and past the security guys and hop the rail onto the floor. Oh fuck listen to that solo. That's so rad. Fuck these guys are the best. "Peace sells, who's buying," fuck yeah. Man they

are so fast. Nowhn, Hownh, Wowhn, Dweeeedle...man, I wish I could play guitar like that. That guy over there used to go to that school. Fuckin' Megadeth. Fuckin' Megadeth. I hope they do an encore. Oh man, this is 'Anarchy in the U.K.' that punk song. Fuckin' Megadeth, Megadeth, I'm going to buy one of their shirts.

Skunkweed, hey man do you guys have any skunkweed? Those guys don't have any dope, I thought you said the fat one always had buds in school. I know he did 'cause my brother used to front him. Shit, well then no wonder he doesn't have any here. I can't believe you bought that shirt for \$27. My hat is way cooler, it's like the official Titans hat. Yah well, the shirt has like all the concerts written on the back. I'm just going to get a hoodie then let's go down on the floor for Slayer. Look at that chick, fuckin' so good looking! she could be a stripper. Look at her boyfriend, tons of tattoos. Oh man that nose with the dagger from his arm rules. Yeah that's like the tattoos my brother's biker friends have.

Megadeth is way better than these guys. Fuckin' Satan freaks or something. Are you kidding these guys are so fast. Whoa, kick it man or they're going to mosh straight into you. I don't like them. Fuck you, it's the first time you've ever heard them. No way. I was flipping through mags at 7-Eleven and they had pictures of them in it, so I have to see them before. They suck. They can't even play guitar solos. They rule. I'm going to mosh.

Fuckin' security pigs grabbed him. Shit they're haulin him over the barrier. Let's go kick some ass man, he's our friend. They can't do that. Son of a bitch, not fair. He's going to get kicked out and miss Anthrax. What did he do? I don't know let's go find him. I don't want to miss Anthrax. Come on, let's go fuckin' bastards, I'll kill them.

What happened man? I got kicked out. Why? I was like the mosh king. I guess I was so vicious that they had to take me out before I hurt someone. That sucks. Listen you can hear Anthrax starting up. Let's go grab the beers we stashed. Maybe we can take the bus to Granville Street and score some weed. We should wait in the parking lot and jump those security guys. I could show you some kickboxing stuff, we'd kill them. My mom is going to be so mad that I quit work to go tonight. She said she'd kick me out if I didn't work when I dropped out of school. It's not like you're not going to take correspondence next year. Fuckin' bitch. Hey where's my Titans hat? I think I dropped it, my fuckin' Titans hat, man.

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SUBTEXT

SECRETS ENTRUSTED
TO A FEW



BY JUDITH BEEMAN

OF ALL THE WORDS USED to describe the work of David Lynch, "loopy" is my fave. Indeed it's a perfect summation of this eccentric genius. If you enjoy the films you not read the books? The following is available in print. Happy reading...

The Elephant Man: Two books riding the popularity of Lynch's first (commercial) success were *The True History of the Elephant Man* by Michael Howell and Peter Ford (Penguin), a factual telling of John Merrick's existence, and *The Elephant Man* by Christine Sparks (Ballantine), the movie tie-in, fictionalizing John's tough life. The back cover of the latter screams "Trapped in the Ugly Body Imaginable, Daring to Dream of Love, He became the Toast of London..." and I do believe we bought 'em up. I personally remember buying the other book and feeling overwhelmed with emotion. And you bet I cried at the movie.

Dune: An excellent novel by Frank Herbert and Dave's one big flop. Kyle MacLachlan played Paul Atreides, our young hero. The desert, sandworms, precious water, fighting clans and intrigue make this a very enjoyable read, even if "sci-fi" isn't your thing. You'll learn a new language by the end of the book—it includes a glossary of words used by the people of Arrakis or Dune as we know it. Be warned tho', *Dune*, the

first in a series of six, is by far the best.

Eraserhead: Blue Velvet: Sorry gang, this text is beyond fiction—no text available.

Wild at Heart: Now I'm sure Barry Gifford is just as respected in his field as Lynch is in his (many books of poetry, six novels and non-fiction to boot) but having *Wild at Heart* made into a film! Needless to say a good career move. Had you heard of Gifford before the film? Me neither. Now on the shelves next to *Wild* (Vintage, with Dem & Cagesplashed across the cover) is the just released hardback edition of *Sailor's Holiday* (Random House) the continuing saga of our young lovers. As the liner notes say "If Romeo & Juliet had a car...their story might have been a lot like Sailor and Lula's."

Twin Peaks: The count so far, four books based on that coffee lovin' town, one recorded tape and a pack of trading cards. I suspect more to come...let's look...

Welcome to Twin Peaks is an "Access guide to the town" (Pocket Books \$13.95). Designed to resemble a typical tourist guide found in Anytown, USA, this book is this (112 pp) and really dumb. The detail is staggering, considering nobody could possibly care how many B&B's the town has (okay, two), what the Double R Diner serves on

Friday's (fish sticks—surprise!) or how to skin a Pine Weasel (Page 40). Pictures and a brief description of the locals are included; again dull facts right down to astrological signs. Really, this text is for people who collect souvenir tinspoons.

A much better book is *Twin Peaks: Behind the Scenes* (Pioneer \$19.95) an unofficial guide to the series by one Mark Altman. The layout is drab, *Twin Peaks* is always in CAPS which GETS ANNOYING REAL FAST, and there are numerous typos. Definitely a "thrown together" book but full of many previously unknown facts. The reason to get this book, though, is for the detailed synopsis of each episode from the pilot through to the sixteenth segment (where we realize "Bob/Leland" killed Laura) aired January 12, 1990. This includes a list of actors' characters and what transpired, including key dialogue from each show.

The Secret Diary of Laura Palmer (Pocket Books \$10.95) was the first *Twin Peaks* publication. Jennifer Lynch, Dave's daughter, took a whole four days to write the book. The diary is a torrid slide through Laura's growing troubles and ultimate fate. I was quite disappointed and was left with more questions about Laura than answers to what made this girl tick. Interesting, in a voyeuristic sense, yet equally as frustrating.

On the other hand...**Dale Cooper: My Life, My Tapes** (Pocket Books \$10.95) is wonderful. This is Coop's autobiography as transcribed from tape, since age thirteen through to FBI training. Documented as well is the entire Windom Earle caper. We hear Dale, upon first meeting his secretary, Diane, describe her as "a cross between a saint and a cabaret singer." This book proves Dale a most "real" character; his honor and beliefs are

truly from the heart. The "recordings" end with our man on his way to T.P. for his next assignment... The following words can be heard on "Diane" *The Twin Peaks* tapes of Agent Cooper (Simon & Schuster), forty-five minutes of embellished dialogue from the series. For die-hard fans I suppose.

Before I sign off I've got to mention the *Twin Peaks* Collectible cards™. Can you believe it? A complete full colour set of seventy-six "trading cards" with everything one could want to know about *Twin Peaks*. Mmm-hmm... next comes the T-shirts you know. Could a pinball machine be far away?

The Films of David Lynch

The Alphabet (4 minutes) — live/animation

The Grandmother (about 12 min long) — Small abused kid, Mike, grows himself a kindly grandmother.

Eraserhead (1977) — Did you know that "Pete Marrell" from T.P. was also "Henry" the lead guy in this show? Yes, it's true, the great Jack Nance is the actor of both roles.

The Elephant Man (1980) — Black and white sad Nirvana.

Dune (1985) — Dave coulda filmed *Return of the Jedi* but choose this. That "Sling" person was in this film.

Blue Velvet (1986) — Saw this at the Van Est. My old boyfriend and I had a huge fight when he wanted to show this to a couple we know; I insisted "nope, they just aren't ready" — know what I mean.

Wild at Heart (1990) — Crazy mixed up kids smoking too many cigarettes. *Industrial Symphony No.1: The Dream of the Broken Hearted* (1990) — Video. Lynch and Badalamenti wrote the score. Jules Cruise sings. Cars on stage and semi-nude people is all I know. At better video shops.

BEFORE AFTER



PEOPLE ARE READING

Ever wonder what people are reading? I do. Leigh R. Wolf, voracious reader and coffee drinker, took the time to write and tell subtext.

Contrary to rumour, comic are not all I read.

The Magicians Dictionary by E.E. Rehmus. A wonderful book which covers everything that is magical from Aaron (brother of Moses and Adept of Adepts) to Zuwaya (what the Mayan call the memory hotline). Rehmus is a sounder who is by turns hilarious and chilling.

To Kill a Mockingbird by Harper Lee. The classic film starring Gregory Peck as Atticus Finch was first a Pulitzer prize winning novel of unprecedented scope and impact. Best line, "It's a sin to kill a mockingbird—because they don't eat crops and all they do is sing."

The Wind and the Willows by Kenneth Grahame. The adventures of Toad, Badger, Ratty, and Mole. My favourite chapter so far is "The Piper at the Gates of Dawn."

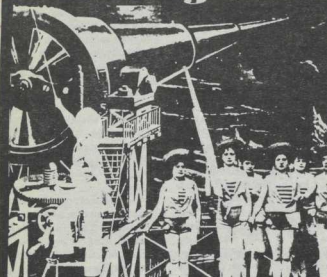
The Second Self by Sherry Turkle. Ms. Turkle is a social psychologist who has spent no amount of energy trying to understand the attraction of people to computers. What emerges here is a psychological examination of computer as metaphysical machine, capable of transforming our understanding of

ourselves.

Prometheus Rising by Robert Anton Wilson. The comic scorekeeper must have separate book contributions made by R.A.W. This man wears so many hats that it is hard to keep track of his various incarnations. Lecturer, playwright, novelist, essayist, singer, philosopher, satirist, friend of Disorder, and fool.

10 31: The Alchemical Tradition edited by Richard Grossinger. Issue 31 of the 10 series is an anthology of meta-mystical writings from such mythic figures as Paracelsus, Diane di Prima, and Edward Kelley. That such works exist lends hope to an impoverished era. Comic? Yeah I still read steenkorn comic. *Hate* by Peter Bagge, *Yummy Fur* by Chester Brown, *Drawn and Quarterly*, Colin Updon's *Other Big Thing*, *Dirty Plotte* by Julie Doucet, *Unsurpassed Existence*, the occasional *Love and Rockets*, Alan Moore's *Big Numbers* (if #3 ever gets out of the box) and of course Harvey Pekar's *American Splendor*.

the bijoux



BY ANNE JEW

HELEN LEE IS A KOREAN-CANADIAN filmmaker in the Masters Program for Cinema Studies at New York University and working at *Women Make Movies* in New York City.

Her short film *Sally's Beauty Spot* (1990), which has been touring with *Yellow Peril: Reconsidered*, focuses on an Asian woman's black mole that she tries unsuccessfully to scrub off and cover up. The film questions the ideals of female beauty and the stereotypes of Asian women in and out dominant cinema. It received the Juror's Award at the Thomas Edison/Black Maria Film Festival and has been screened at numerous other festivals worldwide.

She has published criticism in various journals, such as *Asian Cinema*, *Cinema Canada*, and *The Independent*. A new work, *Crossing Channels* is slated for filming in August.

Discorder: Just briefly (or for how ever long you want) give some information on your background, growing up in Canada, etc., and also your initial interest in films, what you've done and what you're doing now. I heard you were at *Women Make Movies*, if so, can you talk a little about that?

Lee: My parents immigrated to Canada in '68 from Korea and my sister and I followed a year later. It was a sign of an immigrant's achievement to move to the suburbs and that we did by the mid-'70s, to Scarborough, where we grew up. I was conscious of living in a predominantly white, middle-class life and environment, but also how difficult it was for my parents to accomplish and maintain that lifestyle through, essentially, a working-class ethic: long, hard hours at their store. As a friend of mine said, you're making films which seem really great but you'll always think of yourself as that immigrant storeowner's daughter, which is true and I take as a compliment.

Without a doubt the homogenizing effect of living as an Asian woman among mainly whites has an impact, with the first stage, for me, being racial self-denial and a certain conformity to stereotypes and expectations, and then a process of coming into consciousness. The positive phase occurred, for me, very much hand-in-hand with reading and

theory and meeting politically active people, through DEC film and video in Toronto and now *Women Make Movies* and making films.

I took a half course in Modern Film at the University of Western Ontario where I was taking business classes and trying to do an English degree and formal study in film was exhilarating for me. Also, being exposed to avant-garde film, European art cinema, and treating popular culture as something worthy of analysis was also new and seemed really important. I transferred to the University of Toronto to complete my B.A. in Cinema Studies and English. I began interning at DEC and wrote about music for *NOW* magazine in my last year at school, and I continued on a full-time basis after I graduated. At New York University my interests have been in areas such as ethnographic film, feminist theory, spectatorship and subject construction, avant-garde work, post-colonial critique and independent film.

At *Women Make Movies*, which is the only distributor of feminist media, my main responsibilities are in promotion and copywriting. We're in the middle of catalogue production and I'll also be working on a database of women of colour who are producing film and video in North America.

Discorder: How has being a female, Asian and Canadian hindered and/or progressed your development as a filmmaker?

Lee: Two things come to mind immediately. The first is the question of identity politics, and then the climate of multiculturalism within the country's marketplace. One of the ironies of the assertion of race/class/gender/nation distinctions is the ambivalence that I feel about those categories at the same time as realizing the political need to organize around commonalities, around points of mutual oppression and be really specific about what they are. The whole discourse of political correctness, though, can be stultifying and boring, and end up reproducing the same debates and extremely uninteresting film. Some critics have called the film "multiculturalist." I'm not negative to that it hasn't helped me in certain situations to be an Asian woman, but only to a certain degree. To embrace ethnicity on the terms of

governmental cultural policy is to buy into trendy, politically correct notions. People of colour are not a trend.

Forming an identity on the basis of gender and race, challenging traditional representations and reconstructing something meaningful about your experiences, is a historical stage, I think, in this entire debate. There's still an obsession with the theme that still needs to be worked through, without denying the pleasures of whatever that "official" culture may afford. A friend of mine, Richard Fung, whose video *Chinese Characters* is in *Yellow Peril*, believes that it's high time we started talking about what we think, and what we want. I couldn't agree more.

Discorder: Sally's *Beauty Spot* deals with themes of erasure and/or change—culture, identity—to fit an ideal. There is also a sense of alienation, of being on the outside. How much scrubbing and/or covering up must be done in order to fit in?

Lee: In SBS, I hoped to use the mole as a metaphor for this problem, the pressures of assimilation to fit in, to fit a cultural ideal, and also notions about sexuality and interracial romance as they've been constructed in popular images, by Hollywood films such as *The World of Suzie Wong*. These conflicts about identity also had to be resolved to a certain extent, as a form of narrative closure, but it was important that the ambivalence on Sally's part still linger. Those experiences of being excluded aren't limited to these race/gender categories, but I wanted to explore these themes also in relation to alienation, to the body, and also to invoke the theoretical debates around spectatorship, of being objectified and exoticized. The position for women of colour like myself is not one of continual oppression, not at all, not all the time. In fact, it is much more fluid, there's a constant shifting from these positions of inside and outside. I'm very wary of condemning wholesale popular, sometimes extremely offensive, depictions because they are compelling in other ways, not in a masochistic manner, but certain images seem to have a cultural memory that commands your attention, because they're still persistent problems we face—that's the basis of the *Yellow Peril: Reconsidered* exhibit—if we want to reconceive culture, then representation to reflect more accurately our realities, as well as our more politically incorrect obsessions.

Discorder: The Asian female stereotype as seductress is addressed in the invented scenes of *The Wonderful World of Suzie Wong* as well as the relationship to the dominant white male. How do you see this changing in our society, in the personal as well as the political, if at all? Also, how are attitudes towards interracial sexual relations changing if at all? The moving mouths suggest to me that racial positions are interchangeable about the dominant cultural, ethnic and racial experiences. As for the film, in its use of blackness as a thematic, I know it was a dangerous proposition to align the black mole and the black male as a racist metaphor. I'm not sure the connections were meant to be metaphorical and allusive to social constructions and ideals of beauty and love objects.

Still, I think both moves are necessary, in maintaining a community of "people of colour," as well as insisting on the specificity of certain cultural, ethnic and racial experiences. As for the film, in its use of blackness as a thematic, I know it was a dangerous proposition to align the black mole and the black male as a racist metaphor. I'm not sure the connections were meant to be metaphorical and allusive to social constructions and ideals of beauty and love objects.

image of a body, and the whole melodramatic scenario of the earlier Hollywood film that is so involving. Also, it was important to get different perspectives, a combination of voices to reflect the varied relational positions that spin out from what is contemplation of essentially the same thing: Sally's body. What emerges is, of course, her own viewpoint on these matters, as she watches the film and comes to a kind of awareness of these issues of racial expectations, and how color, race, dress, hair, all these things, are arbitrary and absolutely constructed, but also how they are extremely meaningful and hold great cultural power.

Discorder: There is also a theme of blackness—the black beauty mark and the black man. How do you see those being related to each other and to the film?

Lee: Stereotypes are often constructed in pairs, and the lotus blossom/dragon lady reserved for Asian women belongs to the realm of sexuality, as either the passivity of the former or the castrating impulse of the latter. The stereotype of the black man also revolves around the notion of sexuality and sexual performance, the ineffectuality and demasculinized figure of the Stepin' Fetchit character and the hyperbolized phallus of the black stud, Superfly. The differences are the refinement attributed to Orientals and the primitivism connoted to Blacks, and they are both imputed to have a particular relationship to the body. There's a mutual oppression in that, which is not to say Blacks and Asians share the same problems, they obviously don't, and we don't need to compete for a place in a hierarchy of oppression.



say, and still make it to the largest possible forum of those ideas and stories. And this involves, again, grounding your work in your reality, not someone else's notion of who you might be. At a certain point, we have to surpass a history of oppression and stereotyped images, and acknowledge that perspective as a unique one. It is a reconstruction of ongoing cultural process which I want to actively contribute to, and one which is important to keeping critical debates alive.

Discorder: The national exhibition that *Sally's Beauty Spot* is in, *Yellow Peril: Reconsidered*, questions the way in which Asian Canadians are depicted and viewed, partly through the format of expression—film, photo and video. What benefits and drawbacks do you see in trying to change stereotyped images through an "alternative" and experimental format, rather than through mainstream film?

Lee: The distribution and appeal for experimental work is limited, not just as a fault of something endemic to the form but related more to established conventions in narrative and realism, and notions of entertainment, production quality. There's no denying the power and appeal of some mainstream films, I'm a true patron of them, make decisions to see certain films because of the stars, the whole trip. In terms of Asian Canadians and self-representation, I think it is a mistake to champion one kind of film over another. Independent, experimental forms allow you a lot more autonomy, you're not slave to those conventions (but may be to other ones), and there's unmistakable audience fallout the more formally radical it becomes. There are reasons for it, but it's a fact and unless you want to change the industry and people's minds and the way they view films, you have to deal with them. I think every filmmaker wants a large audience for their film, not every single person, but the largest possible audience that might be interested in the film. One productive approach, I think, is to make use of some of those aspects of narrative films in a way that I think will accomplish what you want to do and

The Cruel Elephant

Summer is here. Is Canada Day Time to participate in all that time-honored "Canada Day" stuff, mainly because the Cruel Elephant is closed for the season? Or is it time to get out the tuesday though, that's Jefferson's another suffer "no cover" - cheap beer's fun, wed is the third and the Jaks International Skateboard Teams Invitational! all-welcome with RUCKUS! with I-RON SCOTCH with SPEEDCRAZ with SKIP AND GO NAKED, thurs 4 is the triumphant return of not one but two bands, F.Y.F. and CORDOCHA (featuring former members of wastecosts), and last but not least, sat 5 is a rockabilly band that really rocks THE STINGIN HORNETS with special surprise guests, sat 6 funk'n' heavy surfers from SEATTLE GROOVE OR DIE with RED PLATINUM and with ATOM EVIL, sun 7 is unbelievable, an evening with THE RHEOSTATS, thurs 8 this show should be attended by all who like East Coast noise-rock GUMBALL with a band I saw in Seattle and who lived, almost updated every Talking Heads, SOME VELVET SIDEWALK on the K Label, wed 10 more East Coast USA with LUNGFISH also a couple of Seattle live BIG SATAN INC with LADY JUSOS OF PLANT, thurs 11 TBA in 12 a night of 'ol harsho supreme with DOSE PUMP and in a much awaited appearance CHROME DOD, sat 13 two bands from Vancouver with albums on the way and on the way up, WINDWALKER and ROCK ON! THE SINE, sun 14 ex-trigun (2) and Trigun Multatuli (1) in a way cool band MUDWIMMIN from San Fran also with cranial expansion devices FACULLER, thurs 16 (NO cover), wed 17 forget the name, you forgot! The Bathhouse Surfers, this is THE THINKING FELLERS UNION LOCAL #282 live better live 'unior, thurs 18 TBA, in 19 all style popcore from the great lakes RED FISHER with Detail's mag band to watch GORILLA GORILLA, sat 20 now this is gonna be fun GREEN DAY w/ SCHLEPROCK w/THE SWEATERS, sun 21 TBA, thurs 23 JEF, wed 24 TBA, thurs 25 a great couple of local rock bands RUMBLE FISH with S.O.L.G. (former Pagan Frenzy), fri 26 THE LAST WILD SONS with very special guests, sat 27 from SEATTLE THE BEST KISSERS IN THE WORLD with a TRASH CAN SCHOOL and BLACK HAPPY, sun 28 TBA, thurs 30 JEF - no cover - wed 31 TBA all TBA will be cool rock shows I guarantee it. I did mention that GUMBALL is the new band by a guy that was in w/2 Japanese B.a.l.l.'s (The Velvet Monkeys-Dinosaur Jr and produced/played keyboards for Sonic Youth, and we got vegetarian pizza as the mystery meal sometimes now, all night with Volcano Suns-Hammerbox-Furnacehead-Pastel's more. Doors @5:30 Starts @ 9:00 Dinner is served all night, daily specials and always cheaper than a movie. The Cruel Elephant loves you, wait most of you.



UNDER REVIEW

Chromie Half Machine Lip Moves, Alien Soundtracks, Etc. Touch & Go

Released and subsequently deleted between 1977 and 1984, Chromie's seven albums were some of the great lost masterpieces of modern music. In the past six months they have all been re-released on a multiple-album-per-disc format on Touch & Go Records. Cyberpunk lyrics and crushing electronic soundscapes, years before William Gibson's *Neuromancer*, are pushed by violent guitar through an interlocking mesh of sampled effects and drum tracks. Chromie was the first industrial hardcore band ever. Light years ahead of their time, they are more violent, original, and metatextual than anything on the Wax Trax or Newtwerk labels. "TV as Eyes," "March of the Chromie Police," and "Chromosome Damage" from the *Half Machine Lip Moves* album pound harder than anything by Ministry or Mudhoney. Chromie is a musical bad acid trip well worth experiencing. **Gene Derrett**

Chris Connelly Whiplash Boychild Cargo-Wax Trax

If you admire artists who do stuff completely different from what you'd expect then Chris Connelly's solo debut LP *Whiplash Boychild*, should be accorded mythological status. Anybody familiar with Connelly's vocal pyrotechnics with Ministry and Revolting Cocks will be flabbergasted at this, dare I say, sensitive effort.

The tracks are fairly low key (except for "Confessions of the Highest Bidder" which is an ambient noise kind of track) and Connelly's vocals are reminiscent of a cross between Bowie and Iggy Pop. The songs with just piano accompaniment can be quite melodic and haunting, especially "The Hawk, the Butcher, the Killer Beauties," in which a poem is recited over a simple melody. "Last Joy" is a downer of a love song which is made to sound like a scratchy old record filled with memories.

The lyrics stand on their own without the aid of music — they're sheer poetry. *Whiplash Boychild* is a most pleasant surprise. **June Scudeler**

Cyberkatil Tenebrae Vision

Cargo-Wax Trax

Yep, it's yet another Skinny Puppy/Front Line Assembly offshoot, this time combining members of both bands — FLA's Bill Leeb (aka/la Wilhelm Schroeder) and Puppies' Gavin Key and Dwayne Goettel. *Tenebrae Vision* has been preceded by two of 12-inchers — the more raw "Temper" and the recent moodier "Nothing Stays," both of which are on the album.

Tenebrae Vision has a feeling of release to it; the members seem to have enjoyed working outside the constraints of their respective bands. The music is a balance of the familiar (sometimes there's a Puppish feel and sometimes a Front Line feel), but mostly it manages to sound fairly different, especially on the tracks "Acid Cripple" and "Dis Coarse Illusion," which despite the weighty titles, have (believe it or not) incredibly heavy and funky bass lines. "Paradiseistes" is a re-working of "Temper" and also features Einstürzende Neubauten's Blixa Bargeld on piano and vocals — it's a smoother and fuller, but I kind of like the original's immediacy.

Tenebrae Vision is quite enjoyable and it's one of the rare releases you can actually listen to without skipping any of the tracks, which means most meaning. See you in Pittsburgh. **June Scudeler**

Didjits Full Nelson Reilly

After the amazing "Fuck the Pigs" single I expected a lot more out of this record. Musically, the Dickies influence isn't as prominent as on earlier outings, i.e. the guitars are cranked louder and there are fewer "la la la" melodies, but they're managed to write some truly great, blistering 3 chord punk tunes. Typically, the momentum doesn't keep up for the full album and there's plenty of generic pedestrian rock with the lyrics hitting an amazing low. Not funny or offensive, just really fucking stupid. **Tom Milne**

Einstürzende Neubauten Strategies Against Architecture II: 1984-1990

Warner-Mute
This is an extremely informative and

interesting double CD of Neubauten's work over the years, it's full of fun facts about each song and great concert pics as well.

Some of the highlights are "Partynummer," which is Neubauten's unique version of what a pop song should sound like, a killer live version of "Intermezzo-Vu-Gung" which features razorblades on a mirror as part of the rhythm, the extremely eerie "Blutvergiffung (Blood poisoning)," a highly successful cover of Lee Hazlewood and Nancy Sinatra's "Sand," and another amazing live track of "Haus der Lüge." — I could go on and on. These CDs would make Neubauten fans drool, as well as be a good intro for new converts. This review also allows me to mention my two fave Neubauten stories — (1) when they played Expo 86 and scared away all the families who expected a German camp-pah band; and (2) when Ann Landers wrote a column about how a certain band's banging on metal is not music. Anything that Ann Landers hates just has to be good — and they are, being a lot more rhythmic than dear Ann thinks. **June Scudeler**

The Dead Fish Ex

This band made NoMeansNo seem almost hesitant and ginger when they played with them at the Commodore a few weeks ago. The Ex are "anarcho-punks from Holland" (as per the *Georgia Straight*) and they play ferocious folk songs and cow bells with vim and vigor. The cow bells are only in the first two songs. They bring to mind a leaking water faucet or Chinese water torture amidst the heavy guitar and drums. Songs like "Dead Fish" and "Elvis and I" somehow sound sinister and chaotic yet bouncy. The rest are more straight forwardly droning. Although the band does tend to dwell on the depravity of the music industry and its parasites (ie, drugs, greed and reveries not unlike myself), and the drummer didn't use any vocals, on the whole, *Dead Fish* is sufficiently innovative, raw, and even powerful. **Mindy Abramowitz**

The Forefront Cutting Edge Sessions Smolo Sound — Cassette only

During the 1990 Vancouver Jazz Festival a series of spontaneous jazz sessions took place at North Vancouver's McBride Studios. Numerous musicians were lured into the studio. The resulting *Cutting Edge Sessions* was recorded live on the first take.

It would be bogus to label this a jazz recording. Local musician/composer Paul Brousseau, playing tour guide, leads the Forefront through some varied and distant terrain. The listener is treated to a spectrum of sounds that conjure up visions of Asian villages, Arabian Bazaars, or India's teeming urban sprawls.

The *Cutting Edge Sessions* appeals not only in its spontaneity but also in the space Brousseau has given the musicians to develop the mood here. Of the eight sessions presented, half clock in at between six to twelve minutes. There is plenty of

room to move, however, the priority is given to aural atmospherics rather than flashy solos.

If your tastes are inclined towards the esoteric beats of the world, jazz, reggae, etc., or you like to drop acid, load up the walkman, and wander through Stanley Park, the *Cutting Edge Sessions* just might appeal to you. **Norm van Rassel**

The KLF White Room BMG-KLF Communications

The KLF have undergone more than mere name changes during their four year existence, their music has also changed. Originally the duo of Jimmy Cauty and Bill Drummond, known as the Justified Ancients of Mu Mu (or The Jammis for short) used interesting, although illegal, samples of artists such as Abba, the Monkees, and the *Sound of Music* soundtrack over which they rapped with a unique Scottish accent. After Abba launched a lawsuit, which they won, the pair became the Time Lords and recorded a smash hit dance single "Doctorin' the Tardis." They still use well-known samples, including Gary Glitter and the Doctor Who theme, but gone from the most part was their intriguing Scottish rapping. In 1989 they changed their name once again, to the KLF, and with this name change came a significant change in musical direction, to the self-proclaimed label Ambient House. Following in the wake of their 1990 full length LP, *Chill Out*, the *White Room* is a mixture of out

and out dance music, such as their previously released dance single "When Time is Love," and slow jams meant for introspective head bobbing and drug use. The KLF have not totally altered their use of samples and, as far as I can tell, do not appear vocal on the *White Room*, preferring instead to use guest vocalists. Cauty and Drummond know how to craft great dance music, as songs such as "Last Train Home" and "Trancentral" and "3 A.M. Eternal" — both recorded live — prove. Unfortunately, their more overt ambient house songs tend to bore rather than please, with only a few of the slower songs succeeding, such as "Build a Fire." Without interesting samples, KLF's ambient house songs are merely drum beats with booting, "toing," and

generic unimpassioned vocal sound bites. If you already own their new singles, *White Room* is not worth

getting. However, the few energy laden tracks do make this latest effort by KLF worth getting, although it probably will never become one of your most favourite musical selections. **John Reams**

Mudhoney Every Good Boy Deserves Fudge Su-Su-B P-O-C-P

As any one of several self righteous, cynical peckerwoods at CTR will tell you, I am unable to offer a truly objective opinion on any topic; I allow irrelevant facts and the views of others to tyrannize my feeble mind far too frequently. True. With this in mind, let's get to the matter at hand. Mudhoney is one of the best bands on the often merely trendy Su-Su-B P-O-C-P label that can boast a flawless record of totally wall-blowing material. Take a look at CTR's 3 copies of their EP's and first album; the kleenex-consistency jackets and seethrough grooves provide that they rank up there with Hawaii and Institutionalized in the CTR Overlooked Records Hall-of-Fame. Think back to their live shows at the Tony Pump and Su-Su-B Ballroom; simply amazing, muthertubing rock, to be sure. Back then, everybody loved Mudhoney, and so did I.

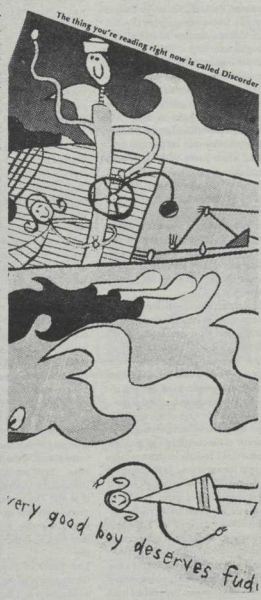
Then, an unusual set of circumstances befell me. (1) A guy from The Derelicts, sporting my 'hunny T-shirt, says "Throw that away... the band's broken up." (2) As rumors drifted Northward that Su-Su-B P-O-C-P has sacked all of its employees/blown all its money on

the wrong frame of mind to deal with a review, but I had an image of a couple of strung out guys sitting on the floor of an empty Su-Su-B P-O-C-P office jonesing around and cutting a pile of outtakes from old Mudhoney sessions thinking about how much money they could make if they could see our figure it out. Then I listened to the album, and I got an image of a band that had performed well under the "Fuck you guys...finish the album...we have no more money to pay" type of management, but were prone to sloppiness and excess as soon as they were given a greater measure of control over their conduct in the studio. Who knows? Take the harmonica, for example; whenever it's playing it can't, and it shouldn't be there. The Smagglers guy is a better harp player, for God's sake. See... here we have the problem. I really don't think the album is up to previous standards, but it's very hard to pinpoint why not without sounding petty. After all, a harmonica's good, isn't it? The whole thing just sounds too much like outtakes and encore material, with the exception of the Velvet Underground-Jesus & Mary Chain-O-niff "Good Enough" which is really killer. There are a few good gimmicks; I really dig the organ in "Generation Genocide" and the spacey backups in "Shoot the Moon," but as a whole *EGBDF* just doesn't move me like I thought it would, man. Still and all, I can't help but enjoy this record. What does this mean, then? It means Mudhoney is a very good band, and they put out a mediocre record. This is the *Love Battery* of Mudhoney albums.

Shit. Now I've done it. A typically wishy-washy review. Now everyone from Su-Su-B P-O-C-P will hate me. Everyone from CTR will hate me. You probably do, too. Maybe I should hate myself. What do you think? **Bill Baker**

No Use for a Name Incognito

New Bad Archives
Brett Gurewitz of Bad Religion has been producing a hell of a lot of records lately and in each case he's made the band sound more than a little like Bad Religion. This isn't quite as evident with N.U.F.A.N., but there's definitely a raw melodic edge and a more progressive playing style that wasn't there before. There's plenty of high energy, chunky guitar riffs, and tight playing, but for all the intensity and freshness, there's something really genuine sounding about the band. Sometimes, they just blow me away; but at other times, I seem to find them a bit tedious. **Tom Milne**





Just to clue the readers in, I'm Tara Sloan and I'm takin' over the Future Rap column. So there's the introduction. Now for the real deal.

The past month has brought with it some new additions to the rap collection, including the release of PD2's cassette single and Brothers of the Same Minds. Kozmo Flex has also hit a few record stores. Kozmo's 14-track tape is titled *Wenchology*, *Disposition of the Flex*. Produced, arranged, written, and recorded by Flex himself, the content ranges in topics from a humorous love ballad, "Playing Dumb," to some more explicit sexual conquests in such songs as "On Tour" and "After David Letterman," to social issues in "Warzone." Degradation

of women is quite evident in this release although the ridiculous lyrical content and silly chorus take away the seriousness of the song, i.e., "I'mma Slap Ya!" and "Snack Ho's." Funky-ass beats, such as those sampled from the Commodores in "Warzone," help keep the cassette rollin'. Although most of the songs are great (a bit of a change from the usual rap formula), one does go over the edge.

"Cuss that Wench Out" tells the fella that if they see a lady they're interested in, then follow Kozmo Flex's insane commands. However, if the lady doesn't happen to have an interest in the particular man, then do as the title says. Altogether, Kozmo Flex seems extremely dedicated, confident, and completely in

control" of his fast-paced rhymes. This cassette is worth a listen just to see rap in a different, more comical light.

O.G. Original Gangster is the latest work from Ice-T. We have now entered the World of Ice-T, the real shit now begins. The first few songs, including the hit "New Jack Hustler," involve some seriously tough rhymes, funky guitar riffs, and a lot of descriptive messages. Ice states "Nothin'" soft, always the tough meat, and to "get paid with the use of a sweet rhyme." "Ed" appears to be somewhat of a PSA, with a groovy rhyme that slips in the message that it's unsafe to drink and drive "cause you'll end up dead." In "Blaches 2," Ice tells the ladies not to fret because he know some types of males that also fit into the category of a "bitch." He rolls along to the sweet samplings of Parliament and a chorus sampled from the motherfucker! ("trigger happy Ghetto Boy!") The next two tracks consist of "Hardcore topics over hardcore drum beats!" "The House" is a tune that expresses Ice-T's concern over the abuse of children by their parents. It's short, but right to the point, and hits the sensitive issue of moving right along. "Fly by" contains in it a few of the members of the *Rhyme Syndicate*: these being Donald D, Nat the Cat and Ice-T. Next old-school gangster-adventures are painfully yelled out over a throbbing, dragging, evil melody. There are, in all, 24 tracks on Ice-T's *O.G. Original Gangster* CD. Ice-T manages to pull off yet another incredible release. It's hard edged, lyrics swearing, and tension-filled rhymes ready to explode in the listener's face. SMACK!!! Ice's style seems to be

returning to his original "Rhyme Pays" ways, except that now he seems much more socially aware and concerned with the problems of society. It may be now Ice has just decided to truly express his feelings. Word.

Terminator X and the Valley of the Jeep Beats was not quite what I expected. I thought that a new Fresh Style was going to be established. But, the album came out on something a bit different. The Terminator sticks to the basic **Public Enemy** influential beats and scratches. The best song on this release is "Buck Whilyn." This song has Chuck D introducing Sister Souljah, the first female member of Public Enemy, to the scene. To bring this release down to a brief summary, the artists that perform on the tracks, unknown groups, don't seem to rhyme up to the crazy samplings, scratches and riffs that are given to them. Perhaps if the performers had more to say than "We say fuck school, we still get through," and didn't have commercial dance tunes like "Wanna Be Dancin'" or R-B ball by **Section 8**, then possibly this CD might have proven to be more effective. But as for now, "Buck Whilyn" is the only tune worth checkin' out.

Michie Mee and L.A. Lu have finally got themselves organized and produced an album. The title is *Jamaican Funk—Canadian style*, and the content is awful. Michie Mee some years ago appeared on the First Priority Music Family Compilation called *Basement Flavour* with two pretty good songs known as "Victory Callin'" and "On the Mic." Seeing that was 3 years ago, the hopes of a really slamin' album seemed almost certain, but unfortunately this was not the case. The first side con-

tains a number of reggae tunes, lacking in decent topics and bordering on false reggae (if that's possible) or maybe just not well written reggae. It seems like Michie Mee has wasted down her classic style, now writing unintelligent, non-rhyming and weak-sounding rhymes. The second side is basically par oriented with "L.A. Lu de Bout" and "A Pound From Up North," being the best releases on the whole tape. It's been three years, and so I was waiting for something great to be heard from Michie Mee, who before seemed to have the potential for rap success, but I guess my expectation shouldn't have been so high. But still, this tape is not even satisfactory. The production is poor, the rhymes are lacking, and the whole product is pretty damn whack!

De La Soul is Dead is this years LP by none other than **De La Soul**. The format of this work is very confusing and takes a while before the music gets flowing. There's a read-a-long cartoon on the record sleeve that's kinda funny. There's lots of girls participating on the LP, singing, whining, etc., and as usual **De La Soul** manages to still, this tape is not even satisfactory.

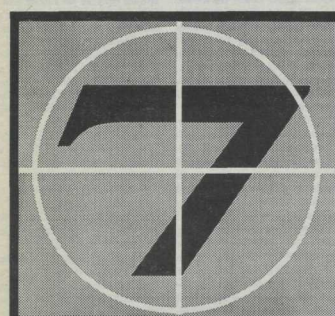
One of the best tunes on the LP are a rolling skating jam named "Saturdays," on which Q-tip appears. There are a few funky bass lines worth checkin' out too, i.e., "Let Me In" and "Keepin' the Faith." But the track of all tracks on the *De La Soul is Dead* LP has got to be "Millie Pulled a Pistol on Santa" which blends with the same sample **2 Live Crew** uses in their song "In the Dust." *De La Soul's* song is about an attractive girl who has to go through the hell and suffering of having an

abusive father who molested her. The story continues to say how Millie's father volunteered as Santa at Macy's, and stole her heart. It's not any longer. So, finally, the purchase a pistol and goes to Macy's where she shoots Santa (her father). The scene from the people in the store and from Millie's point of view are quite different and it just stops and here you think for a minute how troubled society can be. Produced by Prince Paul for Tommy Boy records, this LP is mellow but definitely different from the previous *3rd High and Rising* which was peace'n love. Now *De La Soul* is rougher, swears a lot more, although it's not that noticeable, and is more socially aware. So this is a crazy, confusing, goofy and loving, yet rude and raunchy, violent but civil release that's mellow yet has some slamin' beats. Auh!

A quick note on **Maestro Fresh 45's** new release *The Black Tie Affair*. Most of the tracks (14 in all) seem to be of the jazz-style, and a lot are very slow. **K-4CE** is introduced on the "V.I.P.'s Only Take." "Conducting Thangs" is alright as well as "Poetry is Black." **Maestro** has changed styles drasticly, but personally I think his old ways were more along the right route.

Who gets to be known as this month's best rapper? None other than the... **unccc Ice-T**! Ice's hardedged, gripping beats are definitely a bonus underneath his hardcore rappin'. Keep gettin' paid in full Ice!!

Oh well, 'til next time, "Keep the rap scene full alive, with prejudice we can't survive, the revolution has now begun, let's educate the ignorant one!" PEACE, I'm outta here!



BY FELICITY DUNBAR

Apologies to all. Yeah, I know, where the hell has Felicity been and all that. But y'know, they just don't let you listen to records when you're in the hospital...at least not at the volume I listen to 'em. So once again, sorry I ain't been here. Lots of catching up to do, so let's get crackin' shall we?

Covers, covers everywhere! **Vomit Launch's** four-song release (*Mad Rover Records*) includes their theme song, some trumpet touching live stuff, a Fleetwood Mac tune, and

even a few bars of "Little Red Corvette" as crowned by lead singer Patricia Rowland. All this on red vinyl with red blurries!... From Portland, Oregon, comes **M99** (covered in *June Disorder's* "Mimis" session with a harsh shredded guitar chord rendition of Hendrix's "Can You See Me") plus their own "Drunk & Alone" (Audio Adcut). Sounds painful, actually. Gotta wonder how long her voice is gonna last singing like that. **The Mr. X Experience** have another little vinyl chunk out following

their "Sex Offender" single. This one's called "Love American Style" (Lookout!), and it was recorded in March. It's got an excellent, wacky cover of the Spiderman theme, and, I love Mr. Singing T Experience's voice but do you realize that if you play them on the slower speed, they're dead ringers for **Tad**, just about?... The bestest cut off **Born Without a Face's** four-song thing has gotta be "Teeth Machine." Loud and fucking heavy. Both **Born Without a Face** and **Honey Bunche** instruct the listener to "play loud." However, Honey Bunche would be better suited to quiet listening with a cup of hot cocoa on a rainy day; slightly out of focus is **Paralel's** *Best Happening*. Honey Bunche are from Providence, Rhode Island, and have put out a three-song item (*Slumberland*) that features a real gem in "No More I Told You God"... and **Big Satan Inc's** "7" (Over And Out, Austin, Texas). There's more new music from Seattle, this time by a band that has some of the biggest posters on the dead buildings in Belltown. "Jezebrind" features a psychedelic geetzer solo and some **Skin Yard** vocals (which im'too surprising since the album says "vocals by Ben of Skin Yard"). And how about that **Crust** single (Trance)? Wicked percussion: "Feelings." Howling vocals, heavy and pounding: "When I Say Yes." Very, very cool. **Ed Gein's** Car's single (*Live Music*) got a thumbs up

from one of the Jiggle boys, but I'd recommend you skip the A-side and go for the B. "Consider Being True" on the A-side kinda unrattles along with a weak beat, but the B-side is far more rockin' with much stronger vocals... For some lovely acoustic tunes about going far away on a boat and not coming back, listen to the single by Sweden's **99th Floor**: ("Take Me To Wonderland"/"It's Time to Leave" (Exercise in Style)... Whoever is singing on the **Pineapples** record (Part Trance) sure has an interesting voice. Somewhere between a growl and a gargle on "Faced." Whose nipple is that on the "other side" though?... I've heard so many folks simply raving about these guys called **Dead Moon**, but for the life of me I dunno why! Someone please explain. I listened to their record (*Tombstone*) entitled "Over the Edge" b/w "In the Altitudes," and all I hear are painful semi-Springsteen Dylan-y vocals. Is this another case of "too much stronger vocals" or what? **Infamous Menagerie's** "Toast" b/w "Spiral" release (*Big Flaming Ego*) is kind of along the lines of **Amorbox**, but not quite. Atmospheric, rhythmic industrial guitar sounds. I like the "Toast" better than the "Spiral." Part 1's furthest sprouts from **Burning Heads**: "Hey You" and "Go Away" (Black & Noir). Wild, loud, attention-getting fan!... **Cashab Club's** "Living Up in Center" 7" (Black & Noir)... Wow! If your party is leaning towards humdrumness, invite this bunch over for a set.

Guaranteed to work any bunch of partygoers into a frenzy. Mind you, I think they live in France. Oh, well... More party excitement too from the **Kookouts** "7" release of four songs: "Stoop," "Dying," "Gagges," "Out My Door." Gallipating yahoos! It is reminiscent of Seattle's **Kage Huffer**, actually, just for the way it gallops along and for the backing vocals too. Both bands should do a cover of "The Devil Went Down to Georgia."... Weird '80s-type disjointed songs by **Anemone** (Good Kitty). Is it **Devo**-ish? **Mondo Vitah!** I don't know, it's just weird and spacey... Radically different from their first single (the feverishly poppy "Daydream" b/w "Basketcase") is **Staking Floor's** "Love Pump" (Poplana). I think maybe, like **Dead Moon**, this Seattle band's probably alot more exciting live... When I first heard "Bigger Than God" by **Joe Christ** (Vital Music), I thought, "Hey, Shadow Me!" Then they started singing and I thought, "Girl Trouble!" Then I listened some more and thought, "No, they ain't that good." What's with all this God stuff lately anyway?... Noisy, hard, and loud with much confusing sleaze is what **Torontonian Brian Rury's** "Staking Floor" single. Get it?... **Three Blind Mice** are three Seattle guys with a 7" called "Rock & Roll Your Ass" (Carving Knife). For one of those fast/loud, whisper/shriek numbers, have a gander at their "Betsy" song. Plus they've also got a pretty cool instrumental in "Stood"...

Sweden's **Sonic Withers** record (*MNW/Radium 226.05*) offers some straight ahead rock with "On the Wall," but "Time" really reminds me of a Crowded House ballad, although it is a lot better. Quiet and soothing. Quite the opposite of **Sonic Withers** is **Jughead's Revenge** from Los Angeles. Seven songs on seven inches called "Out of Beer, Out of Tune, Out of Control" (Hard). That just about says it all "cept 'Fuck Shit Up'... Volume XVIII of the International Pop Underground series (K) brings us **Brief Weeds** (four-song) 7". Organ bits, Davey Jones-esque/ Monkees vocals. Seagulls and drums on "The River Song," a wonderfully brilliant instrumental... Ignatius is a four piece band from Pullman, Washington. Vocals, guitar, bass, drums. Simple. Their "Sweetfish" record (*Silence*) doesn't really stand out on a first listen, but grows on you after a few... Two powerful songs with meaningful lyrics (lyric sheet included) are to be found on **Revolution 7's**. The label's called **Nabate**, and it's in Belgium. So, this might be hard to track down, but it's definitely well worth the effort...

And that's about all for this month. Apologies again for my absence. I'll have news about a few new words from Joel the singer for **GO**. Actually, I really couldn't tell much of what he was singing on their "My Pal 7" (Lance Rock), but I think I heard something like "You're my only friend...you don't even like me."

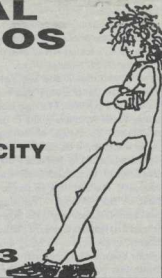
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VANCOUVER SPECIAL



BY TOMMY FLOYD AND KEVIN MCCANDLESS

VIC HARDCORE NIGHT at the Cruel Elephant. **Mickey Christ** are fronted by long time Victoria punk scenester Gary Brainless and they deliver a blaring assault of metal tinged hardcore. I've heard this band on blow hot and cold, but I obviously lucked out and caught them on a high. It was the first time I've ever seen the ultra long-lived Vic hardcore band **Section 46**. Holy shit did they ever blow me away! Raw, intense hardcore noise blasting back and forth between rasping melodies and ear-busting, slash and burn, screaming noise. If only Section 46 could catch this much intensity in a recording. Maybe it's because I was so impressed by Section 46, but **Shut-down** didn't do too much for me. The two songs were then and the music was tight and well played, but somehow the same level of intensity just wasn't achieved. Still, now that **Soul-charge** has hit the disc (R.L.P.) and Section 46 is still doing really afloat a possible vinyl release, it's good to see **Shut-down** has released a four-song **7"** on Chikara Records. Musically, every song fucking rips but I can't help finding the lyrics a bit vague and stupid. Nice packaging job though, the cover is extremely impressive and obviously a lot of work went into it. Oh, it's also on olive green punk wax for all you colorized vinyl fanatics out there.

Speaking of Chikara Records, the band **Chikara** has a new **7"** out called "Die me." It's the same wimpy, out-of-tune pop-punk that these guys have been delivering ever since desperate minds. To their credit the lyrics are, "I'm sensitive" in probably the best word and some of them seem to show genuine empathy for the plight of Canada's native people.

Way Out Records has plopped a Victoria band sampler on our shores with the release of the **Blonde Volume One 7" EP**. The Hansen Brothers (featuring some NoMeansNo guys) start off side one with "My Girlfriend's a Robot," a total Ramones rip-off, catchy, fast, and totally great. This is followed up by the **Show Business Giants'** high-speed, manic Dickies-inspired "Always the Last One to Know." I find the **Showbusiness** song on side two to be kind of a disappointment, sort of sloppy and badly recorded. The **Vinylgrasses** do the country/folk thing with some completely silly lyrics, funny and quite catchy. I'm sure these won't be the last

Blonde we hear.

So the **Octatracker 7"** is finally out. I heard the raw mix of these songs so I already knew I'd like this single, but it's great to finally have it on vinyl. "Shambler" is the "melow" song, strangely intricate guitar lines and laid-back vocals that bored me at first but really hit home after repeated listenings. "Kiddie F1st" is instantly likeable with its fucking killer riff and straightforward driving intensity. I suppose I could compare this band to **Dinosaur Jr.**, **Sonic Youth** or **Skiyard**, but why bother? **Octatracker** are already carving their own musical niche separate from any such influences. Only thing is, I can't help feeling there's something vaguely parverted about the cover. Maybe I need a new record.

You may have noticed a **DOA 7"** around recently called "The Menace Lives." I think it's a boot of an '82 **7"** release from **Sudden Death Records** and it includes the songs "Rent a Riot" and "No Food, No War." They're both pretty good early punk rock anthems, sort of production's a bit raw, but that tends to help, rather than to hinder, this type of music.

Cat's Game's brand new *Effluent and Yellowcake Luncheon* is definitely a happenin' demo that's musically and lyrically full of action. The music is a lot more than just straight no fillers punk. This stuff is so full of changes in each tune, you feel you're getting two or three songs for the price of one. I found that every tune kept me going and that they were never boring or repetitive. A little more helplessness in the production end and these guys are going to have a great recording. Regardless, at-on-song demo is a good deal for the cash, especially if the lyrics are included. Lyric-wise these guys hit everything: the environment, pet abuse, Bush and his wacked out lifestyle, the unrealistic nature of Christianity and the mental state of a mass murderer. There's a lot of shit to read, but it is all pretty cool. The **Game** are the kind of band that if you get familiar with the tape, you'll really want to rock out at their shows.

The **De-programmers** also gave me a copy of their new five-song demo tape *Killing Ignorance*. The **De-programmers'** formula is simple: **Radha-Vinoda** Dasa ranting and raving and **Martin Cabbage** on percussion. Because their music can put in

such a primitive minimalist form, their lyrics tend to affect you more, as in the song "Killers." In this song you can really feel **Radha-Vinoda Dasa's** anger as he attacks murderers of all types while **Martin** pounds out a military march-type rhythm. "City of the Nine Gates" is a really long song that puts you in a "keep banging the door" kind of mood, but because the drums in that PIL tune are so awesome, the similarity is a pleasant one. "Righteous Eyes" is definitely the hot hit on this tape and rightfully so. The drums on this one are awesome. A heavy repeating rhythm throughout the song with tonnes of cool fills throughout. These guys believe in vegetarianism, animal rights and a lot of other shit, so if you need a change from electric guitars, try this tape.

Tommy Floyd sent us a copy of his four-song demo tape and what can I say? Hard rock with an attitude for people who think smarmy posturing and pouty lips are cool. I love the "I wanna be a scary rock'n'roller but I also really wanna have a big 'Top 40 hit' pose on the cover. I guess I feel kind of sorry for Tommy. All he wants to do is rock, but people like us just won't let him.

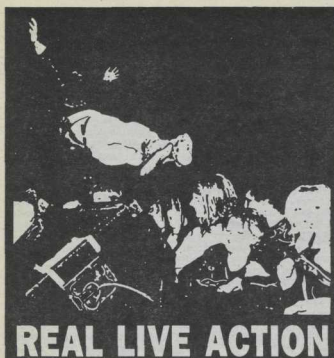
I'm not sure what to make of the **A Posse** of One "Bass" demo tape. No song titles, just a series of vocally distorted techno-beatbox melodic raptures from someone's basement. Personally, I'd probably be blown away by this if it was a bit faster and it had heavier "in your face" production, but for two bucks apop who the hell can complain? Write to: #301 812 12th Street, New Westminster, BC V3M 4K1 or call 525-2227 or 521-8362.

Victoria band Drone's debut "Voice of Reason 7" has been released on the innovative Vinyl Communications label. The music is ugly, distorted, and harsh. It's a song all about drambats and harshly intense lyrics. In fact, the lyrics are just fucking great. It's totally refreshing to experience a band with a nasty, angry view of the world that doesn't keep dragging itself down with self-indulgent, negative posing. "Serpent" is a song all about a disease that rots sheep and cow brains from the inside out and may soon be spreading to a neighborhood near you via meat and dairy products. "There's a little car dealer in all of us/ There's some child molester in all of us/ There's a little jag butcher in all of us/ From the song "Trust me". Harsh shit.

Skinny Puppy are now recording an album, *Last Rights*, which has a mid-September release date. Also look out for the long awaited **Lung** single which should be out soon, and a **Superconductor** single which will be out in time for the tour. Yeah, that's right, **Superconductor** will be touring with **Lung** and **Sludge** from **Lung** 10 to 25 on a Vancouver noise tour down the west coast including a number of California gigs. **Superconductor** will also be doing their Neil Diamond tribute August 13, so you might want to watch for that.

The **Tear Garden**, a collaboration of **Cevin Key** and **Legendary Pink Dots** vocalist **Edward Ka-spel**, will be recording in August. Also, **Ka-spel** will be performing in Vancouver in early August, and if you're rich, you can fly to New York to see **Front Line Assembly** perform with German noise-masters **Einsturzende Neubauten**.

As always, send stuff our way if you want us to talk about it.



URGE OVERKILL KREVISS

Saturday June 1
Cruel Elephant

There's a lot of nasty things that could be said about Kreviss. For example, if that's what results from sleeping with Superconductor/Octatracker girls buy a vibrator... Oh well, I wouldn't stoop that low, so instead, let me tell you a little story. The girl with pie in her hair Kreviss was the most rulest punk rocker in my high school. Her dad was the school librarian and they lived on a hobby farm. One day me and a friend stole a really mean chicken from my friend's hippie pothead dad, put it in a bag, and told it go between class in the library. The bell went and the pitbull of chickens just stood there. So the librarian (Kreviss' punk rock girl's dad) came along and picked it up, took it into the library and, eventually, home.

The moral is the chicken prank went horribly wrong (ie, it didn't run amok and he didn't get killed in front of a school full of crying kids and, instead, now lives at the Kreviss' punk rock girl's hobby farm where it is being fed a rich diet of corn meal). The Kreviss prank has gone just as horribly wrong and should be stopped before they have to be put down like dogs in front of a room full of crying longhairs. Besides that, Urge Overkill folked out, literally showing the audience with their savanness, from the monogrammed smoking jackets to the UO medallions, this band busted some mean chords. And to top it off, their name is on the cover of June's *Spin*. Bruno

DWARVES OCTATRACKER SUPERSUCKERS Saturday June 8

Cruel Elephant
Whether the Supersuckers are from Seattle, as mentioned on the posters, or Tucson, Arizona, as the band claimed, is a moot point. Generic, pneumatic drill-sounding punk rock. Yawn. Octatracker show a certain amount of promise with their Sonic Youth, feedback-frenzied wall of grunge. But don't be mislead into thinking these guys are a noise band — there are dynamics mixed in with the grunge.

I came to see the Dwarves with a certain amount of contempt appropriate for a band going out of its way to shock its audience in such a contrived manner (see the notorious album *Blood*,

Guts & Pussy). Instead, the Dwarves caught me completely off-guard—they were fast, furious, and fun, fun, fun! While they only did about five songs, their set contained a rambled charm reminiscent of the Dayglo's first album. They had energy and attitude to burn, especially the lead singer who spent much of the twenty minutes falling amongst the audience and the bass player who performed as nature except for a sticking on his head (a Chili Peppers metaphor).

A tossed stink bomb provided a suitable climax to the unpredictable proceedings. Hopefully the next time they play Vancouver we'll get a lengthier set. I can't wait to see how they'll try to top the show. A legend has been born. Steve Richards

ZOVIE FRANCE Sunday June 9 Industrial Eclipse

Zoviet France brought their North American tour to an end on the 9th and treated the eighty or so people who showed up at the Industrial Eclipse to a dose of their inimicable talents. Little is known about Zoviet France, especially in North America, as they have spent much of their ten years of existence in New Haven, England, avoiding publicity and the outside world. Their music is an indescribable mesh of sound, trance-invoking and hypnotic, and as stimulating as a Shaman's wet dream. For about ninety minutes Zoviet France took us away from everything and that's fine by me. The setting at the Industrial could best be described as intimate. The band played on a shallow riser, and most of the audience sat on a semi-circle around them. But considering that Zoviet France were going to play in someone's living room, the lack of a pretentious stage is not unusual for them. If you missed the show, you can always pick up one of their CDs, but don't expect to see them come this way again for a long while. Darren Reiter

DHARMA BUMS SHUGGLERS STUMPY JOE Friday June 14

Cruel Elephant
Apparently Stumpy Joe is the next big thing as fun struggling Seattle bands go. The openers lamented a bit about not being able to say "bong" aloud in a public place and got personal about incense. They were definitely the

heaviest band that played real chunky psychedelic stuff.

The Smugglers lead singer moved like any excited woman in the missionary position while the guitarist let out hints of homophobia, hummm. On to the headliners.

Dharma (hinds) 1. an individual's duty fulfilled by observance of custom or law. 2. the basic principles of comic or individual existence. Tells you everything you need to know dani! The lead singer thanked the audience about seventeen times and wore the kind of pants where you can tell if he had an erection or not, hence, the audience was havin' a head swingin' hip-grindin' shirtremovin' 'goodtime. Teenage rock 'n' roll. Redd McJan

SMOKIN' RHYTHM PRAWNS SQUIRELS Saturday, June 15 Cruel Elephant

Ever wonder what sort messages DEATH gets left on the telephone answering machine?

"Hey, Death, babe...is me, Sex. Gimme a call when you get home. 'Cause me and Taxes were thinkin' of grabbin' a couple a brews and seeing some peeders tonight!"

Not that this has anything to do with Seattle's Squirels or even San Francisco's Smokin' Rhythm Prawns, but it's just something I thought you might want to ponder. At least as worthy of ponder was the Squirels' set, that past Friday. With the indispensable Nardwuar as my guide we tried to tell the originals from the covers, hard to do even if you're familiar with their material, as they draw heavily from what used to be played on AM radio before the idea of targeting your market really took hold and (for example) made the idea of playing rock AND soul on the same station too much of a demographic conundrum, but I digress. The Squirels played some pop songs, (their own), some rock songs, (others), and a number of parodies, (their words; or their's).

The band itself was drums, somewhat over active bass players, a really uncomfortable looking rhythm guitarist (Nardwuar claims this guy is a veteran of numerous Seattle bands, but he looked like he had just learned how to play the guitar standing up), a very cool lead player who looked like he just left a gig at R&B band, a slinky player/vamp (well, I liked the look even if she was kidding) and fronting it all was a nice young man who is, in all likelihood Gene Wilder's illegitimate son. A pretty fab-O package for a band that didn't know the bar closed at Midnight.

The evening's surprise specers (a surprise to me anyway) were the Smokin' Rhythm Prawns. This three piece is out to reintroduce the Power Trio to popular music. But they realize that Cream broke up about the time they were allowed to walk across the street on their own. Thus, we get guitar, bass, and drum solos, but they're short. A bars long each, (well could have been 8 bars each, depending on whether the song was in half time or not, but I'd say 4). Better yet, just because they can play their instruments, they don't feel obliged to demonstrate this during every measure. Best of all, they introduced their songs by title, which would have been a great help to me, had I been taking notes at the time.

"Sex, it's Death man. Gonna pass on the peeders Me, Wind, and Fire are going over to Earth's place to watch The Terminator and Commando, later dude." Pat Carroll

"LET'S TAKE THOSE OLD RECORDS OFF THE SHELF"

**TODAY'S CLASSIC ROCK
EVERY THURSDAY NIGHT**

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COULDN'T
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DOWN!

ALTERNATIVE NIGHT RETURNS EVERY MON- DAY NIGHT AT THE PIT PUB

NO COVER BEFORE 10PM
FREE ADMISSION WITH THIS
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DJING BY CiTR

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CHARTS

JIGGLE TOP TEN (WEDNESDAYS, 7-9PM)

Nation of Usses	45 and Live (Discard+K)
Anything "Tinky" Thordensonsays	Live
Laura Secord Minny Bats	
That Damn Waste Lloyd	
The Big Points	
Hole	"Dicknall" "Burn Black" 45 (Sub Pop)
Anything my tongue touches	
Resonance	Remain Seaside (Vermiform)
The elderly howl/and they can't get up	

MC TERROR T'S TOP TEN (THE REAL DEAL, TUESDAYS 3-5PM)

Use Cube	America's Most Wanted
Ice-T	O.G. Original Gangster
Yo-Yo	Make Way for the Motherode
N.W.A.	100 Miles and Runnin'
Brand Nubian	"One for All"
Too Short	Short Dog's in the House
B.W.P.	The Byches
Gonzo	Step in the Arena
The Afro's	Kickin' Attitudes

A VOICE OF DISSENT TOP TEN (THURSDAYS, 1-3PM)

London Lords	Voice of Chuck
Ngoma	Live Demo
John Zim	Naked City
Soundtrack	"Performance"
Gizmo Poetry System	"You're the Guy I Want to Share My Money With"
Allen Ginsberg	The Lion For Real
Memory Serves	Memory Serves
Captain Beefheart	Shiny Beat (Bat Chant Puller)
Marc Ribot	Rootless Cosmopolites
David Moss	Fulhouse

ELECTRIC ENEMA TOP TEN (SATURDAYS, 1-4AM)

Citizen's Arrest	A Light in the Darkness? (Vermiform)
Born Against	Industrial Relations? (Vermiform)
The Freeze	Bloodlight? (Toac)
Cochran	Slam Her / Kiddie Rat? (80-Ten)
Shutdown	7 (Chard)
Big Dill Car / Chemical People	Sunderer / Gateway? (Crut)
Pisonance	Spoo? (Estu)
Squid Grot	Vol 2 (Squid Grot)
Shadowy Man on a Shadowy Planet	Musik For Pels? (90)
No Use For a Name	Incongnito (New Red Archives)

YOO HOO!!!!!!

A SPECIAL NOTE TO ALL LOCAL BANDS AND ARTISTS!

Just in case you didn't see this note in the On the Dial page to the left, here it is again, just because it's so damn important!

Yup, this month, CTR is sending delegates eastward to Montreal, Quebec. Yes, once again, it's time for the National Campus/Community Radio Conference (NCR 91 for short). And CTR will very happily hand-deliver your tapes, press kits, buttons, stickers, posters, and any other promo goodies to all of the other fine delegates from the thirty some odd stations across Canada. Wahoooo! But don't just sit there, you gotta get it to us pronto! Immediately! Right now! Don't wait a moment longer or you'll miss the plane/bus/cooter. Really! We mean it!

Deadline is the 4th of July, so bring it all in to CTR, Room #233 of the Student Union Building at UBC!

We're here, and we're eagerly awaiting you and your stuff.

JULY 91 LONG GROOVES 111

Hammerbox	Hammerbox (C/D)
Compilation	Pay It All Back Volume 3 (On U Sound)
Ice-T	O.G. Original Gangster (Warner/S)E
Pfaff	Gully Gully Touch & Go (Gully Gully)
Nimrod	Grandson (Ham/Son)
Young Fresh Fellows	Electric Bird Digest (BMG/Frontier)
808 State	Exc-E (Warner/ZT)
The Tape Recorders	Musik With Sound (D/C Entertainment)
Consolidated	Friendly Fascism (Newtwerk)
Entuzendo Neubauten	Strategies Against Architecture II (Mute)
The Ex	Dead Rain (Nine Mile)
Self	Take Me To Self (Public Access)
Terminator X	& the Valley of the Jeep Beets (Sony/Columbia/Rush)
The Blue Heaters	Blat Off (Juggler)
Psychick Warriors of Sala	Exit 23 (Cargo+K+Katharsis)
Crash Test Dummies	The Cheats That Haze Me (BMG)
Meco Normal	Water Cuts My Hands (Motador+K)
Various Artists	15 Years of Stony Plain (Warner/Story Plant)
Yoru Trauma	Lose Your Head (New Red Archives)
Cycle Sub from Hell	Cycle Sub from Hell (Sony-Epic)
13 Engines	A Blurt to Me Now (Capitol)
Digits	Full Nelson Reilly (Touch & Go)
Spit	Penetration of Genius (N3 Productions)
Xymox	Phoenix of My Heart (PolyGram/Wing)
Fabnone	The Reality of My Surroundings (Sony/Columbia)
Phranc	Positively Phranc (A&M Island)
Jonico	Grudge (Blackhead)
Yo-Yo	Make Way for the Motherode (Warner/Atlantic-East West)
Springhouse	Land Fall (Caroline)
Brand Nubian	Structure (Lookout)
Monsieur	Structure (Lookout)
No Use for a Name	Incongnito (New Red Archives)
Stompin' Tom Connors	More of the Stompin' Tom Phenom... (Capitol)
Poophouse	I Came, I Saw, I Had a Hologram (Community 3)
Steel Pole Bath Tub	Tulip (Boner)
Cow	Stimme Des Volcanes (SDV)
Shoobar Italia	As Row As Ever (Sony/Epic)
Cove	Pendocilla (Amphetamine Reptile)
Offspring	Offspring (Cargo+Nemesis)
Too Much Joy	Cerebral Kicks (Warner/Sony)
Mono Nagra	King of Kings (A&M/Virgin)
Various Artists	A Giant Leap of Faith Volume Two (Steel-E-Crow)
Hill	Orange Pony (Newtwerk)
Various Artists	On an Another Planet (Black & Noir)
Bone Club	Bless This (Rockwell Sound Big Red)
Various Artists	Bluegrass Suspect (Vanguard)
Ham/Farm	Nice Job, Einstein (Alicia)
Iron Prostate	Loud, Fast and Aging Rapidly (Screaming Skull)
Shelter	Perpetual Motion (Revelation)
Various Artists	What Else Do You Do? (Shimmy Disc-Europe)
The Moral Coil	Blood (PolyGram+AD)
Various Artists	Deadicated (Arctic)
Radioactive	Radioactive (Guns N' Roses)
Volcano Suns	Career in Rock (Touch & Go)
Comdog	What the Hell is Going On? (BMG+Lentel)
Various Artists	Grind Circuit (Combot+Baroque)
Flour	Machinery Hill (Ch & G)
Various Artists	Electric Clap (SRI+UMUS)
Shonki	Eee-Yow (Community 3)
The Happy End	Turn Things Upside Down (Cooking Vinyl)
Peter Dinklage & Chris Stoney	Movements (Capitol+RNA+Rhino)
Union Catalog Prods	From Influence to Ignorance (NINA+Radium)
The Hunger	Tonight/Show to Kill (Alpha International)
John Sobol Poetry Band	Blue History (World of Mouth)
Henry Kaler	Hope You Like Our New Direction (Rockless)
Thomas Mapfumo	Chamunono (Mango+Antilles)
Mono Layh	Intra In Cerebrum (SDV)
Spaceman 3	Recurring (BMG+Fire)
RDP	Half Rank (Warner+Aligator)
Offa Rush	Anarkophobia (Cargo+Roadrunner)
Blackhead	Lost Blues (Warner+Aligator)
Blackhead	Without You (Vinyl Japan)
Blackhead	The Black Tie Affair (A&M)
Railroad Jack	Railroad Jack (Motador)
360's	Illuminated (Link)
Cosidene	Frigid Storm (Sub Pop)
Do Willys	Saturday Nite Palsy (Fusion Ill Broken Out)
Septulura	Arise (MCA+Roadrunner)
Ruth's Refrigerator	Suddenly Disfigured... (Cargo+K+Madagascar)
Bongwater	Spaceland (Warner+Aligator)
Dub Syndicate	Classic Selection Volume Two (On U Sound)
Psychones	Greatest Hits: 1981-1991 (Loud-Frith)
Urge Overkill	Supersonic Storybook (Touch & Go)
Pur	Palace of the Saffire (Com)
Boukman Ekepyans	Vadoue Adjeu (Mango)
Fields of the Nephilim	Ellium (PolyGram+Baggins Banquet)
Grinder	Nothing is Sacred (Noise International)
The Echo Moon	Bonnie Casine (Newtwerk)
Pere Ubu	Works in Collapsion (PolyGram+Phonogram)
Banderas	Ripe (PolyGram+HBB)
Charles Chaplin	Cry Blood (RAS)
Bongwater	The Power of Pussy (Shimmy Disc-Europe)
Somun	Day of the Lab (Synthetic)
Gang of Four	Mall (PolyGram+PolyDot)
Daniel Ponce	Change Te Llama (A&M Island+Mad)
Rein Sanction	Reck's Cabin (Sub Pop)
Swins	Spideiland (Touch & Go)
Swins	Don't Call Us (Cargo+K)
Walking Wounded	Hard Times (Doctor Dream)
Joe Jackson	Laughter & Lust (A&M+Virgin)

JULY 91 SHORT GROOVES 51

Various Artists	Blots Volume One: 4 Victoria Bands 7 EP (Way Out)
The Lo's	"Times Melody" CD 5 (PolyGram+Gold Discs)
Dinosaur Jr.	The Wagon CD 5 (Warner+Blanco+Negro)
Suicide	"Send Me Your Money" 5 (Sony-Epic)
Living Colour	"Solace of War" CD 5 (Sony-Epic)
Hole	"Dicknall" 7 (Sub Pop)
M1 Experience	Sex Offender 7 EP (Vital Music)
3rd Bass	"Pop Goes the Weasel" CD 5 (Sony-Epic)
Pegboy	Fields of Darkness 7 EP (Touch & Go+145/5K)
Foetus	"Immortalized" 7 (Temple North)
Greater Than One	"Index" 12 (Cargo+Wax Train)
Stumpy Joe	"Love Pump" 7 (Vital Music)
Alice Donut	"Get a Life" 7 (Vital Music)
Soggy Second	"Where Eagles Dare" 7 (Roadkill)
Big Satan Inc.	"Satan's Army" 7 (Vital Music)
Goat Herd	"Blyth" 7 EP (Black Label)
Brick Weeds	A Very Genious Portrait 7 EP (K)
Itch	"88 Bones" 7 (Scratch)
Charakters UK	"Over Bitching" 12 EP (PolyGram)
Armored Saint	"Reign of Fire" CD 5 (Metal Blade)
Infamous Menagerie	"Toot" 7 (Blamming Eye)
Jughead's Revenge	"Out of Beer, Out of Time, and..." 7 EP (Hard)
Cycle Sub from Hell	"All for One and One for..." CD 5 (Sony-Epic)
Skateboarder Tate & the Concrete Crew	"Justice..." 12 (4th & Bway)
Urval	Yes She Is My Skinhead Girl 7 EP (K)
Kool Mac Dee	"Bite n' Shine" 12 (Live)
Awad	"Best of My Love" 12 (Live)
Lookouts	"I 7 EP (Lookout)
Brothers from the Ghetto	"Play the Music DJ" 12 (Capitol)
Fatback	"Double 7" (Sub Pop)
Not Human Anymore	"EP" (Capitol)
Ed Gein's Car	Naked Man 7 EP (Vital Music)
M99	"Drunk and Alone" 7 (Audio Kidd)
Random Killing	Kicked in the Nuts: A True Story 7 (Random Killing)
The Hammer	"Bleed" 7 (Capitol)
Young Fresh Fellows	Malden Canada 7 EP (Lance Rock)
Octacracker	"Slamher" 7 (Tel)
Peyote	"Shaman's Call" 12 (Sony GMS+Dance Pool)
Meco Normal	"I Can Hear Me Fine" 7 (Capitol)
Pitbull	Don't Push Me I'm a Regular Guy 7 EP (Tantum)
Crut	"Feelings" 7 (Trance)
God	"Bye Bye" 7 (Lance Rock)
Phantom Surfers	Surfers 7 EP (Estu)
9th Floor	"Take Me to Wonderland" 7 (Exercises in Style)
Gills	Precious Blood 7 EP (Big Flaming Eye)
Mothers Load	"Mother Load" 7 EP (Exercises in Style)
Gift of All	We Stand Alone 7 EP (Combot+In Effect)
Daniel Ash	"Walk This Way" 12 (PolyGram+Baggins Banquet)
Sparrows	"That Kind of Girl" 7 (Sustones)
H-C	"I'm Not Your Puppet" 12 (Holywood)

JULY 91 SINGLE MAGNETIC PARTY/OVERTHS 57

Windwalker	"Chain"
The Fool Tall	"Beal of the Sea"
Sad Happy	"The Accidental Failure"
Sudge	"Bamboo Torture"
Whore Chiefs	"Redeem"
Are Wot	"We Will Wait"
Hollowheads	"I Haven't Got Anything Yet"
Hiroshi Yano	"Pushkar Lake"
Pasties	"Kiss Me"
Seller Loves	"Love Scatting"
Wetpots	"I Wanna Know"
Carl's Game	"The Sniper/No Time to Die"
Stick Farm	"I'm Confused"
Donk Johnson	"A Man Obsessed"
The Worst	"Creepy Thing"
King Apparatus	"Fire"
Touch & Go	"Ten or 100 Years"
Ludwig	"Disobey"
No Fun	"The Pink Print"
Windwalker	"Ripped Away"
Hi-Hangus	"Hi-Hangus"
Unwound	"What's It To Ya"
60 Cycle Hum	"Place in the Space"
Digital Poodle	"Raw"
Biss	"Black Beer"
Johnny Onslaught	"Hotel California"
Citrus Cat	"Engle's Bay"
The Lucifer Caterpillar	"Gypsy Juliet"
Dose Pump	"Kiss Me With My Clothes On"
Groove Ranch	"Cold War"
Hiroshi Yano	"Air Conductor"
Infectious	"Alec Call"
Smog	"Big Shit"
Karl Mohr	"Mind Movie"
Mary	"Police Hunt"
Ngoma	"Need"
Psycho 100	"Psycho 100"
No Fun	"Entering Bkln Area"
Perfume Tree	"Dreaming"
Sebastian's Sentidoh	"Win Slow"
Smog	"Smog"
Tomatoe Etiquette	"I Want You"
The Walk	"Mouming Walk"
Bluchink	"Show and Tell"
Smog	"Beat of a Different Drum"
Mourning Sickness	"Organism"
Rumplefish	"Stranger Things"
Scarlet Drops	"Early in the Morning"
Dogella	"TV on TV"

We want to see your stuff! If you have great stuff, send it to us!

1 MONDAY Vancouver International Jazz Festival: **Ellie Marnette** at the Vancouver East Cultural Centre; **Ray Reynolds Quartet** at the Alma Street Cafe; **Flying Bulgar Klezmer Band** at Isadora's; **Jim Byrnes and Mike Kalani** at Cafe Django; **Roy Rogers** at the Yale; **Rob Freyne and Chris McCabe** Quartet at the Glass Shop; **Celso and Carlinhos Machado** at Granville Island Market Stage... **CITR Cool Mondays** in the Pit Pub... "Festival of Animation" at the Ridge (until the 11th)...

2 TUESDAY **Daggy Abortions** at Club Soda... **Jef** at the Cruel Elephant... **Bela Fleck and the Flecktones** at the Vancouver East Cultural Centre... **Pontifax** at the Yale... "Festival of Animation" at the Ridge...

3 WEDNESDAY **Jazz International Skateboard Team** Invitational Party with **Fuck Ups**, **Iron Scorpions**, **Sealed Air**, **Skate 80** at the Cruel Elephant... **3000** at the Yale... **Water and Grapes** Brass at the Commodore... **Pontifax** at the Yale... **CITR Hot Wednesdays** in the Pit Pub... "Festival of Animation" at the Ridge...

4 THURSDAY **FTY** with **Concrete** at the Cruel Elephant... **Fourth Floor**, **Zombie Roof** and **Groove Ratchet** at the Commodore... **Pontifax** at the Yale... **CITR Hot Thursdays** in the Pit Pub... "Festival of Animation" at the Ridge...

5 FRIDAY **IAD** at the Commodore... **Single Hermits** at the Cruel Elephant... **Madras** at the Mr Sport Hotel... **Local Folk** Jamhouse with **Rick Colbourne**, **Justy McGee's** Sider with **Royle**, **John Lyons & Kinloch**, and **Rajika & the Humming Birds** at the WISE Hall... **Pontifax** at the Yale... **Men Without Hats** with **Rheastates** at 86 Street... **Too Little Indians** open at the Frederic Wood Theatre... "Festival of Animation" at the Ridge...

6 SATURDAY **Groove or Die** with **Red Platinum** plus **Alvin and Aiyi** at the Cruel Elephant... **Madras** at the Mr Sport Hotel... **Pontifax** at the Yale... **Harrison Festival** of the Arts opens in Harrison Hot Springs (until the 14th): **Salvador** 86 (3pm, Plaza), **Whackington State Mass Choir** (2pm, Festival Stage), **Estuacina** 86 (2pm, Harrison School), **Todd Butler** (3pm, Plaza), **Back Porch Blues** (3pm, Festival Stage), **Triplesians** (4pm, Festival Stage), **Anzanga Marimba** (7pm, Plaza), **Celso Machado and Butaca** 86 (4pm, Festival Stage), **Gospel Concert** (8:30pm, Harrison Hall)... "Festival of Animation" at the Ridge...

7 SUNDAY **Rheastates** at the Cruel Elephant... **Daywalk** at the Big Sam Bldg... **Harrison Festival** of the Arts continues in Harrison Hot Springs (until the 14th): **Celso Machado** (1pm, Plaza), **New Love Messengers** (2pm, Festival Stage), **Anzanga Marimba** (2pm, Harrison School), **Triplesians** (3pm, Plaza), **Back Porch Blues** (3pm, Plaza), **Yale** (4pm, Festival Stage), **Yale** (7pm, Plaza), **Celso Machado and Butaca** 86 (4pm, Festival Stage), **Gospel Concert** (8:30pm, Harrison Hall)... "Festival of Animation" at the Ridge...

8 MONDAY **Christine Lalonde** at the Yale... **Saigon Kickstart Club Soda**... **Harrison Festival** of the Arts continues in Harrison Hot Springs (until the 14th): **Yale** (11am, Plaza), **Theatre Sports** (8:30pm, Harrison Hall)... **CITR Cool Mondays** in the Pit Pub... **Hot Up** member **Jon Kaszchewski** in R.C. Provincial Court House (10AM, Room 514)... "Festival of Animation" at the Ridge... **National Campus and Community Radio Association Conference** (NCRAC) opens in Montreal...

9 TUESDAY **CITR PRESENTS DUMMALL** with **SOME VELVET SIDEWALK** at the CRUEL ELEPHANT... **Christine Lalonde** at the Yale... **Naked Lunch** at Club Soda... **Harrison Festival** of the Arts continues in Harrison Hot Springs (until the 14th): **Barnum & Baird** (7pm, Plaza), **Dance Delusions** (8:30pm, Harrison Hall)... "Festival of Animation" at the Ridge... **NCRAC** continues in Montreal...

10 WEDNESDAY **Lynx**, **Big Satan** and **East Dogs** at 9 Penny at the Cruel Elephant... **Johnny V** at the Yale... **Harrison Festival** of the Arts continues in Harrison Hot Springs (until the 14th): **Sunshine Pine Puppets** (11am, Festival Stage), **Norman Foe** (1pm, Festival Stage), **Yale** (2pm, Festival Stage), **Nelson & Peter** (7pm, Plaza), **Playworks** (8:30pm, Harrison Hall)... **CITR Hot Wednesdays** in the Pit Pub... **NCRAC** continues in Montreal... "Festival of Animation" at the Ridge...

11 THURSDAY **John Hiett** and **David Lindley** at 86 Street... **Johnny V** at the Yale... **Harrison Festival** of the Arts continues in Harrison Hot Springs (until the 14th): **Tasam** (7pm, Plaza), **Winters Night** (8:30pm, Harrison Hall)... **CITR Hot Thursdays** in the Pit Pub... "Festival of Animation" at the Ridge... **NCRAC** continues in Montreal...

12 FRIDAY **Dose Pump** and **Chrome Dog** at the Cruel Elephant... **Excited First**

Daughter at the Mr Sport Hotel... **Johnny V** at the Yale... **Harrison Festival** of the Arts continues in Harrison Hot Springs (until the 14th): **Kalimba Soundz** (7pm, Plaza), **African Music & Dance** (8:30pm, Harrison Hall)... **NCRAC** continues in Montreal... "The Doors" (7pm) and "Gimme Shelter" (8:45pm) at the Ridge...

13 SATURDAY **Windwalker** and **Jack Feele Fine** at the Cruel Elephant... **Excited First Daughter** at the Mr Sport Hotel... **The Blasters** at 86 Street... **Johnny V** at the Yale... **Harrison Festival** of the Arts continues in Harrison Hot Springs (until the 14th): **Fabala** (1pm, Plaza), **Kalimba** (2pm, Festival Stage), **David Chew** (2pm, Harrison School), **Usafiri** (3pm, Plaza), **Dchammi** (3pm, Festival Stage), **Mwakhe & the Equals** (3pm, Harrison Hall), **Fabala** (4pm, Festival Stage), **Mwakhe & the Equals** (7pm, Festival Stage), **Soul Vibes** (8pm, Harrison Hall)... **NCRAC** closes in Montreal... "The Doors" (7pm) and "Gimme Shelter" (8:45pm) at the Ridge...

14 SUNDAY **CITR PRESENTS RUUWIMMIN** and **CASH FEELS FINE** at the CRUEL ELEPHANT... **DUMWITS** at 86 STREET... **Harrison Festival** of the Arts closes in Harrison Hot Springs (until the 14th): **David Chew** (1pm, Plaza), **David Chew** (2pm, Harrison School), **Usafiri** (3pm, Festival Stage), **Mwakhe & the Equals** (3pm, Harrison Hall), **Fabala** (4pm, Festival Stage), "The Doors" (7pm) and "Gimme Shelter" (8:45pm) at the Ridge...

15 MONDAY **War Babies** at Club Soda... **Oliver and the Elements** at the Yale... **CITR Cool Mondays** in the Pit Pub... "Dr Strangelove" (7:30pm) and "Paths of Glory" (8:30pm) at the Ridge...

16 TUESDAY **Jef** at the Cruel Elephant... **Tragically Hip** at the Commodore... **Cash McCall** at the Yale... "Dr Strangelove" (7:30pm) and "Paths of Glory" (8:30pm) at the Ridge...

17 WEDNESDAY **The Thinking Fellers Union Local #282** at the Cruel Elephant... **Tragically Hip** at the Commodore... **Cash McCall** at the Yale... **Free Energy!** at the Vancouver East Cultural Centre... **CITR Hot Wednesdays** in the Pit Pub... "The Hairdresser's Husband" (7:30pm) and "Molecular Wire" (8:30pm) at the Ridge...

18 THURSDAY **Tragically Hip** at the Commodore... **Cash McCall** at the Yale... **CITR Hot Thursdays** in the Pit Pub... "The Hairdresser's Husband" (7:30pm) and "Molecular Wire" (8:30pm) at the Ridge...

19 FRIDAY **Red Fisher** with **Donita Duffin** at the Cruel Elephant... **Tragically Hip** at the Commodore... **Cash McCall** at the Yale... **Vancouver Folk Music Festival** opens at Jericho Beach Park (until the 21st)... "The Hairdresser" (7:30pm) and "Drugs and Cowboy" (8:40pm) at the Ridge...

20 SATURDAY **Green Day** with **Shogun** and **The Sweaters** at the Cruel Elephant... **Tragically Hip** at the Commodore... **Cash McCall** at the Yale... **Vancouver Folk Music Festival** continues at Jericho Beach Park... "The Grifters" (7:30pm) and "Drugs and Cowboy" (8:40pm) at the Ridge...

21 SUNDAY **I Love You** with **Liquid Jesus** at Club Soda... **Vancouver Folk Music Festival** closes at Jericho Beach Park... **Wynon Marsalis** at 86 Street... "The Grifters" (7:30pm) and "Drugs and Cowboy" (8:40pm) at the Ridge...

22 MONDAY **Vancouver Folk Music Festival** closes at the Vancouver East Cultural Centre... **The Heartbeats of the WISE Hall**... **Chris Isaac** at the Orpheum... **Robert Palmer** at 86 Street... **Canned Heat** at the Yale... **CITR Cool Mondays** in the Pit Pub... "Defending Your Life" (7:30pm) and "Lost in America" (8:35pm) at the Ridge...

23 TUESDAY **Antia the Stockbroker** at the WISE Hall... **Jef** at the Cruel Elephant... **Richard Thompson** Band with **Shawn Colvin** at the Commodore... **False Witness** at Club Soda... **Canned Heat** at the Yale... "Defending Your Life" (7:30pm) and "Lost in America" (8:35pm) at the Ridge...

24 WEDNESDAY **Liz Mandeville** at the Yale... **CITR Hot Wednesdays** in the Pit Pub... "The Nasty Girl" (7:30pm) and "The Company of Strangers" (8:20pm) at the Ridge...

25 THURSDAY **Rumble Fish** with **Solid Gone** play at the Cruel Elephant... **Liz Mandeville** at the Yale... **CITR Hot Thursdays** in the Pit Pub... "The Nasty Girl" (7:30pm)

and "The Company of Strangers" (8:20pm) at the Ridge...

26 FRIDAY **The Last Wild Sons** at the Cruel Elephant... **The Budstock** at the Commodore... **Liz Mandeville** at the Yale... **Mission Folk Music Festival** opens at Fraser River Heritage Park (until the 28th)... "The Sheltering Sky" (7pm) and "Casablanca" (8:40pm) at the Ridge...

27 SATURDAY **The Best Kissers in the World** with **Trash Can School** and **Black Huggy** play at the Cruel Elephant... **Tower of Power** at 86 Street... **Liz Mandeville** at the Yale... **Mission Folk Music Festival** continues at Fraser River Heritage Park... "The Sheltering Sky" (7pm) and "Casablanca" (8:40pm) at the Ridge...

28 SUNDAY **Mission Folk Music Festival** closes at Fraser River Heritage Park... **Building the Rainbow: 1991 Gay and Lesbian Pride Festival** at the Vancouver East Cultural Centre (until the 3rd)... "The Sheltering Sky" (7pm) and "Casablanca" (8:40pm) at the Ridge...

29 MONDAY **Jef** at the Cruel Elephant... **Whistle Punks** at Club Soda... **Amos Garrett** at the Yale... **Building the Rainbow: 1991 Gay and Lesbian Pride Festival** continues at the Vancouver East Cultural Centre... **CITR Cool Mondays** in the Pit Pub... "Hamlet" (7pm) and "Rosescent and Goldilocks Are Dead" (8:30pm) at the Ridge...

30 TUESDAY **Clark Terry** with the **George Robert All-Star Quartet** at the Commodore... **Amos Garrett** at the Yale... **Building the Rainbow: 1991 Gay and Lesbian Pride Festival** continues at the Vancouver East Cultural Centre... "Hamlet" (7pm) and "Rosescent and Goldilocks Are Dead" (8:30pm) at the Ridge...

31 WEDNESDAY **Consolidated** with **Meat Beat Manifesto** at the Commodore... **Amos Garrett** at the Yale... **Building the Rainbow: 1991 Gay and Lesbian Pride Festival** continues at the Vancouver East Cultural Centre... **CITR Hot Wednesdays** at the Pit Pub... "Ivan's Childhood" (7:30pm) and "The Sacrifice" (8:20pm) at the Ridge...

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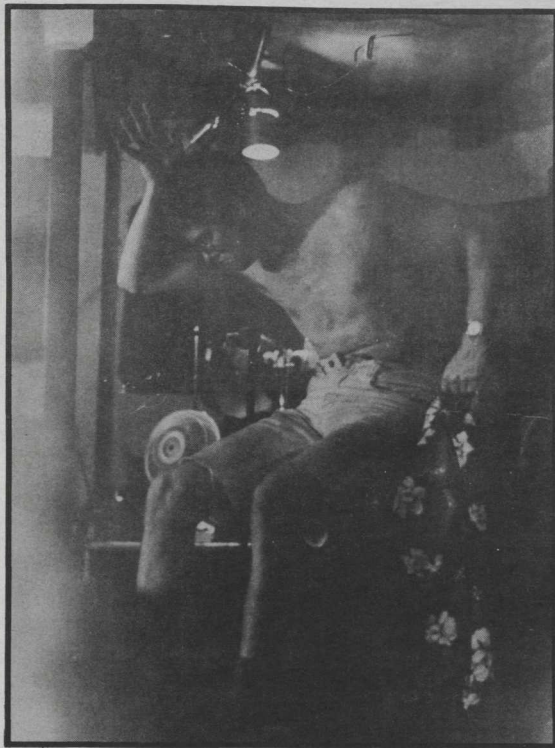
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